New Musical Express

EVERY FRIDAY 8D

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WORLD'S **LARGEST** CIRCULATION OF **ANY** MUSIC PAPER

BEATLES AT PLAY

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TOP POP NEWS

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Recapturing NME Poll Show thrills

LULU, World and British Top Female Singer, lets herself go during her concert act. Right: ANDY FAIRWEATHER-LOW, of AMEN CORNER, was the most sought-after star in the show. Here and below, a young lady gets a hold of him!

Hardest worker in the show, LOVE AFFAIR's vocalist, STEVE ELLIS.

Hey! grab me, Andy!

Surprise visitor to the Poll concert —ROBIN GIBB, the Bee Gee who has been in hiding. He's alive and well and living in London! he presented Cliff with his award and the audience noted his new, short hair style

First Poll concert on his own, ex-SHADOW HANK

Another trophy for CLIFF RICHARD, who has won awards since 1958!

Nick Logan talks to the INCREDIBLE ANDERSON

The exuberant IAN ANDERSON jigging around like a berserk ballet dancer on stage at London's Albert Hall tour concert on Thursday.

...one day he must become a Superstar

IF the potential that is so enormous is channelled in the right directions then pop has in Ian Anderson, the exuberant impish leader of Jethro Tull, the makings of an entertainer and personality to join the realms of the so-called Superstars. Unlike some who are electric on stage but a damp squib off, or vice versa, Ian has the capabilities to excite in either medium.

A capacity audience at London's Royal Albert on Thursday last week for the group's tour with Ten Years After will vouch for the potential of Ian's incredible stage showmanship, not the least entertaining of which is the deadpan line in blunt humour he employs to link each number

"This one's by Bach; I couldn't have wrote it. It's just ripe for prostitution on the penny whistle." "This one's called 'Martin's Tune Again.' I should explain that Martin wrote a tune that was crappy so he had to write another one."

Antics

But it is Ian's stage antics that make Jethro Tull such a visually exciting, as well as musically stimulating, group to experience. The old floor length overcoat had given way to what looked like a doublet and hose for the Albert Hall concert with Ian prancing around like the devil himself on legs as nimble as Rudolf Nureyev's, wild hair flowing behind him. One minute he was there arm arched over flute, foot bent like a ballet dancer on the opposite knee; the next skipping cross stage on one foot, the other raised in the air.

"How was America?" I asked Ian in the corridor backstage before the group went on. "Big," he replied. I suppose I asked for that.

Later, we talked more seriously about the group's U.S. tour in their dressing room after Ian gave lengthy and precise instructions on how he wanted the equipment set up on stage.

"It all went very well," said Ian as the sounds of Ten Years After on stage permeated through. "Most of the places we played we got standing ovations.

"But giving an English group a standing ovation has become something of a convention over there and it all gets a bit silly going back for an encore, then going back again and again.

"There are dozens of English groups travelling round America getting standing ovations but it doesn't mean as much as groups would like us to believe."

He explodes the myth that American audiences are more receptive than their British counterparts, although they show their acceptance in different ways.

"It is just that they know more words, longer words," argues Ian. "Whereas in England they just throw a bottle if they don't like you and clap if they do.

"There is not really a lot of difference between American and British audiences."

"If you are British you have got a lot in your favour over there but the flood of English groups going to America is doing a lot of harm.

"English groups have got power mad. They whizz in to a place, take all the drugs and the groupies and whizz off leaving the wrong impression of what English groups are really like.

Sad people

"The groupie scene? Yeah they are really sad people. I got very frightened and very annoyed because they represent to me all that is bad about the so called underground." Groupies apart, Ian found the American youngsters "all right except they talk daft."

After a small hit with "Love Story," Jethro Tull is now making a determined effort to repeat in the singles chart their successes through the first album and before live audiences. It is something of a change of policy for the group.

"Two months ago my attitude was that singles were nasty tasteless things and that everything in the singles chart was rubbish," said Ian. "But that is very narrow minded.

"Why should we decry the tastes of millions and leave others to change it? We ought to be going out to try and change it ourselves."

The way they intend to put over Tull music to the masses is by way of that famous old English solution — compromise.

"It is not a cheap thing," says Ian defensively. "It is not debasing the music because after all it takes as much time and effort to do a 'groovy' single as a 'groovy' LP. All the groovies are in single quotes by the way." Ian is very conscious to avoid being mis-quoted.

Close look

"If it gets people interested in the music then I think the time has come to look at the singles chart for what it is and do something about it."

Leading the Tull's asault on the Chart is their new highly-praised single "Living In The Past," which according to Ian is not so much of a compromise. "It's in five four time which means you can't dance to it unless you've got two and a half feet.

"Perhaps I should explain what I mean by compromise. It is not something distasteful just to earn a buck but something you do thinking that the end result justifies changing ideas and it will be worth it if we can interest a new audience in what John Peel has for breakfast instead of what Engelbert has for breakfast."

One of Ian's big ambitions is to appear on "Top Of The Pops" and has even promised to shorten his locks if it helps.

"It would be one of the few occasions when anyone other than the silk suits and glossy hair brigade gets a look in. It would be one up for the hairies," said Ian eloquently.

I wondered how the Americans took to his bizarre appearance, to which he replied that he felt a lot safer walking round New York at night than he did in Wardour Street.

"But I should say that I don't wear my hair like this to provoke people. With some it is a sense of pride; with me it is a genuine embarrassment if people get upset by it.

"I don't like getting laughed at. A number of times I've seen some fellow with a coconut head, steel capped boots, his father's denims on too large for him and a short spiky head and I've wanted to shout out 'Get your hair cut.'

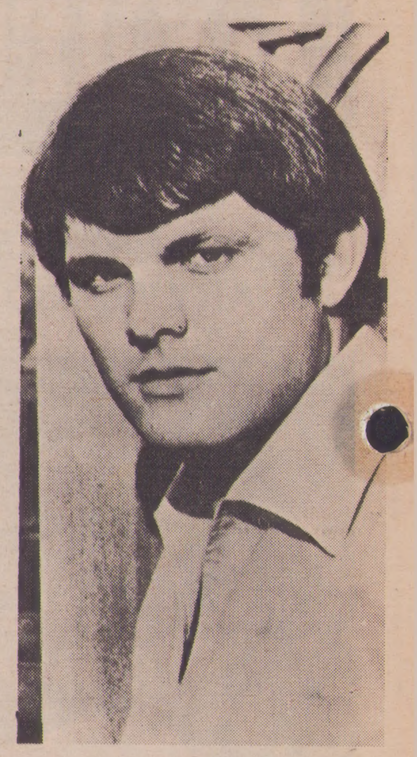
"But I don't. I hold it back and I expect the same from them."

Good news for Jethro lovers is that the group's second LP is scheduled for early June release.

When they do make it on to "Top of The Pops," which they must, then I'll be there. It's one of my ambitions too — Up with the hairies and let's show the coconut heads and silk suits what for.

Tommy—the guy with the Dizzy looks

IT's many a long day since Tommy Roe last saw his name in the NME chart. As long ago as 1963 in fact, when "The Folk Singer," a sad, broken little song with a happy ending reached No 7, and "Everybody" climbed as far as No 13.



"Dizzy," Tommy's latest chart entry is climbing fast, will have to go some to beat his first ever record, "Sheila," which only just missed the top spot in September '62, and picked up a Gold Disc in the process.

From Georgia

Tommy, who hails from Atlanta, Georgia, showed great promise as an artist at school, but turned down the offer of an art scholarship because he wanted to sing.

While at school, he formed a group called Tommy Roe and the Satins, who continued playing together for some while after they left school. Tommy played guitar, and was, of course, the vocalist of the outfit.

"Sheila" was recorded and released while Tommy was working as a technician for General Electric, one of the biggest companies

By GORDON COXHILL

in the world. Bill Lowery, who Tommy had signed as his manager, wanted Tommy to quit his job and take up singing full time, but Tommy had a good job and even better prospects at General Electric.

In the end, it toook a $500 bribe from Lowery to get him to change his mind. So much for prospects!

Looking back on that decision, Tommy says: "Man, what if I hadn't needed five hundred dollars right then? I might have ended up as the best singer in General Electric. Thank God Bill Lowery had that confidence in me."

Tommy's first trip to Britain coincided with his second hit, "The Folk Singer." He was touring here with Chris Montez, and [illegible] down on the bill, in very small print were the Beatles.

He came back to Britain in 1965, after a spell in the Army Reserves, to tour with Cilla Black and P. J. Proby, but even extensive promotion on records like "Party Girl", "Diana From Manchester Square," and "Sweet Pea" failed to win Tommy another hit in Britain until now.

Still solid

However, his popularity in America remains as solid as ever, with top tenner after top tenner, coast to coast tours, appearances on the biggest TV shows.

"Dizzy," which reached No. 2 in America, and gave him another Gold Disc, was written on a bus with Freddy Weller of Paul Revere's Raiders.

At the moment, Tommy "commutes" between his homes in Los Angeles and Atlanta, where he has a farm by the side of a lake.

The farm is stocked with horses and cattle, and when he's got time, there's nothing better Tommy likes than a good trail drive from one end of a field to the other.

Film career

A new side is currently being added to Tommy's career, acting. He has already appeared in several plays in California, and has plans for a film in the near future.

At present, there are no plans for Tommy to visit Britain, but it's a certainty that when the brown-haired, blue-eyed singer does arrive, quite a few girls will be feeling pretty dizzy themselves.

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• ISRAELITE • HELLO WORLD • GOODBYE • GET BACK •
IT'S A GAS!

ALBERT HALL FANS STAND FOR JETHRO

The audience rises to its feet at the Albert Hall on Thursday.

I REALISE that Alvin, of the Ten Years After group, doesn't like the tag "The Fastest Guitar In The West," but at times at the Albert Hall on Thursday his high-pitched speed almost broke the ear-drum barrier! On "Help Me Baby," he played with the aid of a drumstick and blew thousands of minds.

He and Leo Lyons, the bassist, often stood so close together and played so furiously, there was hardly a plectrum's width between them. Most of Ten Years After's music is free-form, Alvin starting a riff and the rest following on. He lowers his head, shuts his eyes and plays with expertise.

Rick Lee's drumming is at times frantic (almost Keith Moon-ish), but generally sympathetic to Alvin's guitar — he played a five minute solo which earned a standing ovation.

AND TEN YEARS AFTER

ALVIN LEE in action.

With Alvin lurching about the stage, Leo bending over his guitar, organist Chick Churchill standing and shaking his hair and Rick getting strange sounds from his drum set, fury was created. An out and out rock number which included bits of "Whole Lotta Shakin' Goin' On," "Mean Woman Blues" and "Maybelline" gave the voices a chance to pierce the atmosphere and cause thousands of fans to rise to their feet stamping, clapping and whistling. A triumphant return for the group.

New group **Clouds** opened the show with a competent, if not mind blowing, set. — **RICHARD GREEN.**

WHO'S WHERE

Week beginning May 17

ONE-NIGHTERS

STEPPENWOLF: Manchester University (17), Birmingham Mothers (18), Whitburn Bay Hotel (19).

ROY ORBISON: Hammersmith Odeon (18), Glasgow Odeon (19 and 20), Birmingham Odeon (21), Cardiff Capitol (22), Blackpool ABC (24).

INEZ AND CHARLIE FOXX: Warrington Carlton and Manchester Gregorian (18), Purley Orchid and London Samantha's (19), Sheffield Penthouse (20), Portsmouth Locarno (22), Liverpool Mardi Gras and Victoriana (23), Manchester New Century and Dewsbury Bin Lid (24).

MARY WELLS: Nottingham Britannia (18).

PETER SARSTEDT: Bournemouth Winter Gardens (18).

BOB & EARL: Retford Broken Wheel and Hanley Place (18), London Scotch Of St James (19), Preston Top Rank (20), Stockton Fiesta (21), Stanmore Queen Of Hearts (22), Yardley Swan, Manchester Twisted Wheel and Warwickshire Equestrian Centre (24).

PLATTERS: Stockton Fiesta (18).

PROCOL HARUM, SOFT MACHINE, BLOSSOM TOES: Parliament Hill Fields (18).

SCAFFOLD: Nottingham Playhouse (18), Lincoln Theatre Royal (19), Watford Palace (24).

MAHALIA JACKSON: Royal Albert Hall (18)

WOODY HERMAN: Croydon Fairfield Hall (18)

EQUALS: Stockton Fiesta (20).

DON PARTRIDGE AND BUSKERS: Leeds City Hall (20), Manchester Free Trade Hall (21), Sheffield City Hall (22), Oxford Town Hall (23), Glasgow City Hall (24).

ELLA FITZGERALD: Stockport Poco-a-Poco (22).

MARBLES: Stockton Fiesta (22).

CHUCK BERRY: Manchester Princess and Domino (23), Manchester New Century and Princess (24).

AMEN CORNER: Alton Towers (18).

BOB & EARL, AMEN CORNER, JETHRO TULL: Bar-B-Q, Warwickshire Equestrian Centre, Coventry (24).

Tamla — is it still just one BIG HAPPY FAMILY?

AS a white Shepherds Bush Soul Brother — and a Motown fan to boot — it naturally gives me a kingsize kick to see no less than six Tamla singles currently bringing the Detroit sound to the NME Chart. Musically, everything's fine with the people who make it all happen in the motor city. And it could hardly be better.

But what about behind the scenes at Tamla, and the rumours that endlessly seem to surround Diana Ross and the Supremes, and stories like "Ruffin Sues Motown" and "Motown Sues Songwriters?"

Puzzled and uncertain about the reality behind that "Tamla is one big happy family" image, I've this week being trying to unravel some of the answers in a survey on behalf of the many NME readers who've also been wondering exactly what's going on.

The shock news — and the biggest headline out of all the Motown mysteries at the moment — is that Diana Ross and the Supremes are parting company.

This is the report that came from Tamla recently, when it was also announced that a replacement was being lined up to take Diana's place because she wanted to concentrate on a solo career.

Whether a permanent break-up will, in fact, take place, is a topic that's still open to discussion.

ALAN SMITH brings you up to date with who's feuding with who

DIANA ROSS and SUPREMES CINDY BIRDSONG (left) and MARY WILSON.

More solo work

Motown officials admit that Diana is being groomed for more solo appearances following a guest spot on American TV on April 13 in the Dinah Shore show—"Like Hep"—and in which she played (would you believe?!) Snow White in a comedy sketch about the Seven Dwarfs.

According to American sources, the mystery is that having previously suggested that a replacement would be standing in the wings waiting to take over—Tammi Terrell is a hot favourite—the company now says it has nobody in mind.

Contract ends

It's all, as you might say, vairy interesting. And as Diana's contract is thought to terminate next month, it remains to be seen whether she'll decide to stay and record with Cindy Birdsong and Mary Wilson, or devote herself to a full-time acting and solo singing career.

Whatever the result, a new Diana and the Supremes' single is ready to follow the Top 20 sound of their current hit "I'm Living In Shame." Title is "The Composer," and it's already high in the U.S. Hot 100.

In a recent NME feature I explained some of the complex legal wrangling between Holland-Dozier-Holland and Tamla Motown which has been the cause of the hit songwriting trio being off the scene lately, but it's also interesting to find there are legal troubles between the Company and ex-Temptation David Ruffin, who is the brother of another name from the NME Chart, Jimmy Ruffin.

Even more intriguing, there are also reports that another Temptation, Eddie Kendricks, is also unhappy and planning to leave. Hubble bubble . . . always trouble.

Incidentally, with the Supremes still in mind, you may be interested to hear how ex-Supreme Florence Ballard is these days.

She wants to produce and act

According to Florence, her decision to leave the trio was "just something that happened."

She adds: "I didn't leave because I was in a state of depression. I had a virus and I went into hospital—that's all.

Kind of scary

"I'm singing solo now, and it's kind of scary because I've never sung solo before except in school. But the Supremes are over for me, and I don't intend to live in the past. So I'm really working at getting myself a good act."

As for Diana (and it's hard to keep off the topic of the tigerish Miss Ross), some light may be thrown on her own future plans by these quotes from an American magazine:

"I'd like to have my own television show, although it's very hard for a Negro.

"I think it's a fact to say that Negroes *do* have to work twice as hard to get something like that.

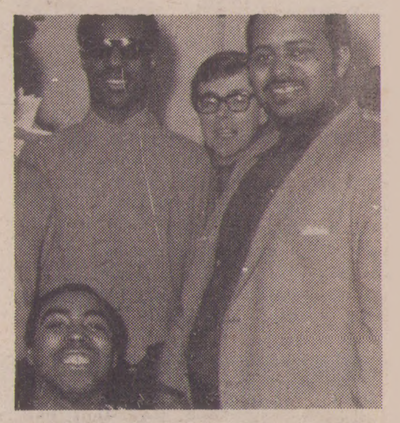
"I mean, if we were three white girls who had as many hit records as we do, we'd probably have our own show by now.

"Another thing I'd like to do is to get involved in the business end of the recording industry—producing records and so forth.

Writing book

"And eventually, I'll finish a book I've just begun.

"It just tells about all the things that have happened to me in my life. Good . . . and bad."

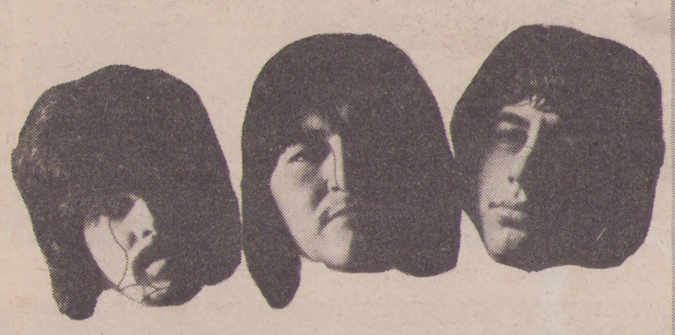


NME's Shepherds Bush Soul Brother ALAN SMITH with STEVIE WONDER (left) and two members of the TYMES.

PUZZLE

Hey Medusa

Stateside SS2146



PETER & GORDON

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HOT ALBUMS

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Soul Folk In Action
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JOHNNIE TAYLOR
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JIMMY RUFFIN
Ruff 'n' Ready
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TAMMI TERRELL
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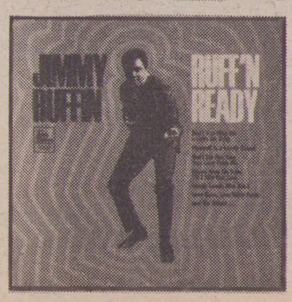
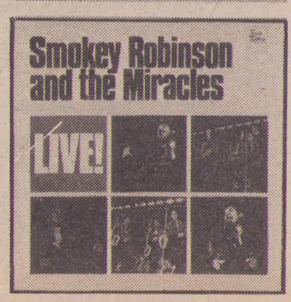
Tamla Motown TML/STML11103

SMOKEY ROBINSON & THE MIRACLES — Live
Tamla Motown TML/STML11107





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The POLLWINNERS in action at the Concert on Sunday (l to r) CLIFF RICHARD, LULU, STEVE ELLIS (LOVE AFFAIR), HANK MARVIN (last of now disbanded SHADOWS), JIMMY SAVILE, with runner-up dj TONY BLACKBURN

NME POLLWINNERS SHOW TOPS 'EM ALL!

EXCITEMENT all the way . . . that sums up the 17th NME Pollwinners concert at the Empire Pool, Wembley, on Sunday, when 10,000 cheering fans made the 18 big acts on the show work harder than ever to merit the unstinted acclaim showered on them by what Cliff Richard describes as " the world's greatest audience."

The Pollwinners were all terrific — Cliff Richard has never been better and really proved himself Britain's Pop Personality No. 1; Lulu, full of flippant confidence and charm; Jimmy Savile, a prince of holding attention; the Love Affair, brewing up a storm of last-minute excitement; Hank Marvin (representing the Shadows) was a super act, too.

Admittedly, other Pollwinners were regretfully absent — Tom Jones in Australia; Mary Hopkin; Stones and Beatles . . . but Amen Corner, Move, Marmalade, Tremeloes, Johnny Nash, Peter Sarstedt and Clodagh Rodgers more than made up for it!

Yes it was a great show, fully up to the high standard set by presenter Maurice Kinn over the past 17 years. So here, in more detail, is a complete review of each act . . .

First half by ALAN SMITH

2.25 p.m. . . . and already the 10,000 fans in the mighty Empire Pool are impatient for the big show to begin. Hands clap, somebody sounds a horn, and around the three-acre auditorium **the rumble of feet rises louder and louder until NME Editor ANDY GRAY strides on stage (in the absence of a 'flu-stricken Derek Johnson) to announce that zany hardy annual of NME Poll concerts — JIMMY SAVILE!**

Never, ever, predictable, this year Jimmy charges into the limelight in a yellow jacket and with his tape recorder microphone pointed upwards to record the roar of welcome for his Radio 1 show " Saville's Travels "!

Only a short while before he's been up to more antics — dashing from London Airport to the GPO Tower with an Air Racing Marine in the record time of 11 minutes 2 seconds — but now it's down to business.

Tony's gags

Jimmy introduces a white-suited **TONY BLACKBURN** . . . Tony inflicts some groan-worthy gags upon us . . . and then it's straight into the music with **LOVE SCULPTURE** and their No. 1 hit " Sabre Dance."

It's a lengthy number and I think it goes on too long to be a good opener — particularly as the trio keep their heads down and don't speak — and somehow don't project themselves to the crowd.

Next: the clean-cut **JEFFERSON,** making his first solo appearance at the NME Concert. He sings one song, his hit " Colour of My Love," he's got confidence and stage presence and he sets at least a few thousand female hearts fluttering as he strolls around in his well-tailored Edwardian outfit.

Now Tony Blackburn bounces back on stage carrying a larger than usual " Tony Blackburn Joke Book," telling us how they've just built a lock on the River Thames and isn't that ridiculous . . . who'd steal the River Thames?!

The gags are over, thousands of fans are screaming for more music; and they get it when Tony introduces " the fantastic . . . **TREMELOES!"**

Terrific din

The roar of the crowd lifts to a roof-raising din as between the gigantic amplifiers ranged across the stage charge the irrepressible Trems, Alan Blakeley, Rick West, Dave Munden and Chip Hawkes.

It's a colourful day for the Trems . . . Alan Blakeley in his best Fair Isle jumper, bouncing up and down a la Alfie Bass . . . Chip Hawkes in striped vest . . . Rick West in a black-and-white shirt straight from the Grand Ol' Opry . . . and Dave Munden astride the drum seat in leather waistcoat. Oh, and there behind the amps is the " fifth Tremeloe," mighty road manager Roy Farrant, and one of the best in the business.

The deep-down rumble of the bass . . . Rick West biting some wild sounds on lead guitar . . . and then we're into the thundering excitement of that Easybeats' classic " Good Times." Dave Munden scream-sings his solo vocal at the same time galloping along on drums faster and faster and faster until the senses reel.

Next number is " Hello World," which gets a deafening roar of approval from the crowd, and the the Trems charge off stage to make way for another visit from Jimmy Savile who asks for " 'ush for **PETER SARSTEDT! "**

Again, this is a first-ever Poll Concert appearance for Peter. But he's calm and completely relaxed, standing at the mike in open-necked shirt with a smile on his face and an acoustic guitar across his arm.

Suddenly the whole atmosphere is changed. Gutsy raw pop gives way to a gentle presence and his opening song, accompanied by two other guitarists, about his daddy being a millionaire.

Next, without announcement Peter's No. 1 " Where Do You Go To," which sparks off wild screams when the first bar begins and he sings " You talk like Marlene Deitrich . . "

You can see it — Peter's enjoying himself, basking justifiably in the warmth of the 10,000, playing with the words of his hit so that the line about the topless swimsuit is followed by " and you get arrested by the police! "

A brilliant debut. But I miss the accordion.

Now a gag from Tony Blackburn (" Buy two copies of the NME . . . one for each eyeball! ") and a big build-up for **CLODAGH RODGERS.**

The only trouble is . . . writhing and shakin' all about on to the stage come **BOB** and **EARL!**

In a concert of these massive proportions I suppose it's only human that at least something should go wrong. It wasn't Tony's fault, he'd been told to announce Clodagh. But it's taken in good part, and soon the audience settles back to watch the intriguing act of the " Harlem Shuffle " stars.

Sound fault

Due to an amplifier fault on my side of the stage, their act does in fact, become more of a visual affair. But no complaints — the sharply mod-dressed duo may have an old record, but they're bang up to 1969 in their presentation. And the sounds do come through for " Harlem Shuffle."

Next, it really IS Clodagh . . . and for those who wonder why Mary Hopkin couldn't make it, there's more than compensation in the professional punch of Clodagh singing a request for her empty arms to be filled! Anytime, honey!

Clodagh's feathered dress is an eye-opener, but the music's the thing — and with that she's superb. The **BREAKAWAYS** help provide the backing on both Clodagh's first number and her husky hit " Come Back And Shake Me."

After the Irish charms of Clodagh, it's the Liverpool wit of the **SCAFFOLD,** who risk their necks a bit by stopping the music and presenting a couple of sketches.

They win, brilliantly, because even the wildest of pop fans couldn't resist their " Diary " dialogue, featuring **Mike McGear** and **John Gorman**, or their famous " Speaking Clock " sketch with **Roger McGough.** Big musical number is " Lily The Pink," but time prevents the group also including " Thank U Very Much." Nevertheless — a great impact.

Next: the vast auditorium is plunged into blackness except for searchlights etching through the gloom onto **HANK MARVIN,** brilliant ex-Shadow, who makes his guitar

Contd on next page

Presentation pics: CLIFF gets his trophy from ROBIN GIBB; the LOVE AFFAIR get their cup from NME editor ANDY GRAY; and HANK MARVIN gets the SHADOWS award from BRUCE WELCH.

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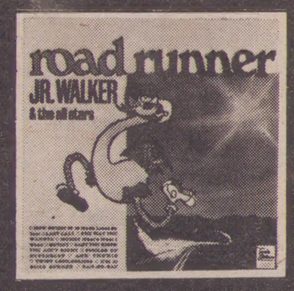

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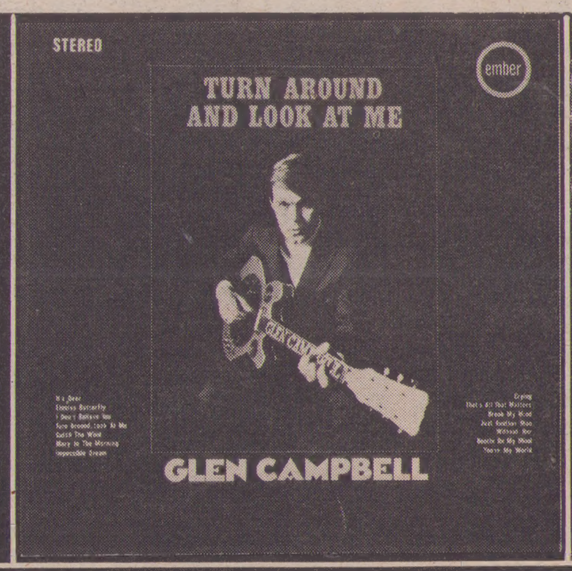

Julie Rogers
"ALMOST CLOSE TO YOU"
on ember S 267

'STAY AWHILE'
Sung by LEE LYNCH on emb S 262

EMBER RECORDS • CARLTON TOWER PLACE • SLOANE STREET • LONDON S.W.1

From left to right above are:
SCAFFOLD (l to r) MIKE McGEAR, JOHN GORMAN and ROGER McGOUGH.
BOB and EARL
Three of the TREMELOES (l to r) ALAN BLAKELY, RICK WEST and CHIP HAWKES.
ANDY FAIRWEATHER-LOW, very popular singer with the AMEN CORNER.
MOVE lead vocalist CARL WAYNE with RICK PRICE behind him.
Near-naked DEAN FORD, lead singer of the MARMALADE.

literally speak as he plays the evocative "Somewhere My Love" and then closes with his record "Goodnight Dick."

The final music item of the first half is the appearance of a younger-than-ever **CLIFF RICHARD** . . . and the plain fact is that his very presence causes more excitement, more sheer hysteria, screams and adulation than any one before him!

He opens with "Move It," backed by the hard-working **Johnny Howard Orchestra**, and sings better than I have ever heard him before. His voice is wild, raw, screaming with soul. This is Cliff on his greatest form, literally destroying any contention that his religious beliefs make him tame and goody-goody.

There is no doubt that Cliff is a phenomenon of British pop, almost bigger as a stage artist today than ever before. Seeing is believing — hearing, too — and nobody watching him now could doubt his stature with the fans.

He is himself soaked up in the sheer excitement . . . and having fun as he dances a hide-and-seek game around the amplifiers.

In rip-roaring succession Cliff follows through with "Good Times," then "La La La La" (a real-screamer, this, with Hank Marvin on stage again to help in the backing); screams, sandpaper screams, of frenzy . . . and then he goes into the big closer, "Congratulations."

This is followed by a surprise appearance by missing Bee Gee **Robin Gibb**, which stuns the crowd (Robin presented Cliff with his NME Poll Award) and then Cliff gives a big finale with another verse of "Congratulations" with Robin joining in!

The first half is over, and it's time for ice-cream and drinks. Never was a cooler-down more needed or more welcome!

Second half by NICK LOGAN

THE twelve minute interval gave the ten thousand pairs of lungs a brief respite before a second half that promised plenty of screaming action with Marmalade, Move and Love Affair.

The **Breakaways** came back in their glittery trouser suits and with the **Johnny Howard Orchestra** backed the amiable **Tony Blackburn** on his singing contribution "It's Only Love." He hasn't got the greatest singing voice but a winning personality, which drew shouts of "T-o-n-e-e" throughout, makes up for that.

Jimmy Savile came on to present Tony with his deejay award, filling in time between the eagerly awaited next act by stripping off coat and trousers to show us red and white patterned pants and a pair of hairy white legs.

MARMALADE were next on to a bout of screaming which intensified with the appearance of **Dean Ford** in a black leather suit with fringed sleeves and trousers. A volley of missles from adoring (!) fans began to fly as the group went into "I'm Gonna Make You Love Me."

A bag of jelly babies crash landed on your reviewer's right shoulder and a more lethal missile, a jar of nail varnish, shattered its blood red contents on the ground in front of my feet. Quick action by the attendants to the right saved us in the front from any further danger.

On stage the action and the vocals were coming over extremely strong. "Ob La Di" was the inevitable closer during which young Dean opened a few eyes by peeling off his jacket to reveal a white chest and the most extraordinary pair of trousers split from the waistband down to the top of each leg. Good heavens, the swinging Scottish pelvis was there for all to see, plus the fact that Mr Ford was apparently pant-less!

Tony Blackburn returned to bring on the **ACES** and the seven man group, two singers, two guitarists, sax, drums and organ, powered into a short instrumental to herald the arrival of **DESMOND DEKKER.**

Strange

The standard "Summertime" seemed a strange choice of number but Desmond, who looks like he's continually suffering from acute toothache, handled it admirably, the Aces laying down a heavy ska beat behind him.

Surprisingly, his No 1 hit "The Israelites" didn't come over with the same force and the pace and action seemed to flag a bit in the middle section.

Springing about on knobbly knees, Jimmy Savile soon made the name of the next act apparent by referring to Hyde Park Corner and Buckingham Palace Corner and asking what was the most famous corner in Britain. Back came the earfull of sound: "A-M-E-N."

We knew what to expect and obviously so did the attendants — no doubt acquainted with Andy Fairweather-Lowe's capabilities with the ladies — who strengthened their ranks at the foot of the stage ready for a frontal assault.

On came the Corner to blast into the introduction to "Bend Me Shape," with Andy in black blazer the last on. It became obvious what was going to happen as soon as he raced for the mike to deliver the first line of the vocal. Through a mixture of a fault in the mikes and the overwhelming noise from the fans, you couldn't hear a word!

Berserk

But the fans, now goin beserk, didn't care in the least. All they wanted was to see Andy and better still to touch him. The girl next to me managed to achieve the latter and sat out the end of the act with her head bowed, quietly sobbing to herself.

It hardly mattered, but the second number was "Half As Nice," Andy perching on the edge of the stage and the attendants hauling back the girls who rushed to touch him. Amen's manager **Terry Slater** provided additional entertainment for those at the front by getting engaged in a running battle with police and attendants while leaping athletically over barriers in an attempt to improve sound.

The **MOVE** had the unenviable task of following the Amens but there was no shortage of screams, **Carl,** in virginal white suit, getting most, with **Roy Wood,** always a Wembley sartorial stunner, drawing gasps of astonishment at his chain mail vest and sheepdog hair.

In my foolish way I thought the Move had quietened down on stage. Foolish, foolish me! It was Carl who signalled what was to be a glimpse of the old fiery Move with the wickedest of wicked smiles before pouncing onto his mike stand and flying backwards against the amplifiers, the roadies frantically trying to hold them upright. Later the jacket came away and there were shades of P. J. Proby as one trouser leg split right down the inside seam.

"Blackberry Way" was delivered with the maximum of vocal power from Carl and Roy and the closer was Spooky Tooth's rousing "Evil Woman." The sound was as strong as ever, the lyrics audible and the Move's musical ability is clearly under-rated. And as for Carl Wayne, he's still as dirty and wicked as he ever was.

The orange jacketted Johnny Howard Orchestra treated us to an instrumental before the appearance of **JOHNNY NASH,** who was making a round trip of 6,000 flying miles to be at the concert. And he really was one of the stars of the show.

He came on to a strong reception and launched into a superbly professional act with "Cupid," his voice coming over as clear and as powerful as any that afternoon.

"For Once In My Life," more Tony Bennett styling than Stevie Wonder, was the fine closer to a most impressive act.

Unlucky

LULU was a little unlucky following him because in contrast her delivery wasn't nearly as strong. Girls always have to fight for it from what is essentially a man's audience at Wembley, but there's no fighter like Lulu.

With the Breakaways and Howard's band backing her she opened with "I'm A Tiger," raved it up with Joe Tex's "Show Me" and won her audience with that beautiful Bee Bees' ballad "I Started A Joke."

Dressed for raving in a pink trouser suit, she finished on her Eurovision winner "Boom Bang-A-Bang."

The afternoon's second Bee Gee — this time Maurice — came on amid a deluge of screaming to present his wife with her award as top girl singer.

STEPPENWOLF, the U.S. chart toppers, were something of a let down but in fairness it should be said that they suffered from being virtually unknown to the majority of the audience and they were unaccustomed to the amplication equipment, over which it was difficult to pick up what they were singing.

Their monster U.S. hit and current British single "Born To Be Wild" was their second number but it was barely recognisable from the first. Organist and drummer were useful and there were glimpses of some exciting lead guitar work which could have been used to a greater extent to cover the poor vocal. I am sure they can do much better.

From then, on to **LOVE AFAIR** who rewarded **Maurice Kinn's** faith in putting them on in the closing position by turning on an act that had the screamers doing their pieces all the way through and left limp and breathless at the end.

It was young **Steve Ellis,** bounding up to the mike like a teenage Buffalo Bill in a fringed brown leather suit, who sent the girls into ectasy, making what links there were between numbers in broad back street Tottenham fit to make an elecutionist weep.

Their hit single "One Road" set up a driving pace which led without let up into a finale medley that included "Ain't Love Good," "Gimme Some Loving," "Good Times," "Satisfaction" and "Power Of Love."

Young Mr Ellis systematically worked his way through every trick in the vocalists' manual, whipping off his jacket, throwing rings into the crowd clapping hands above his head, running around like a maniac, leaping in the air, freaking about on the ground and generally working the audience to fever pitch until the sweat could be seen dripping in buckets from his face.

It was as exciting a finale as Wembley has seen and while you may not rate the musical ability of Love Affair and Steve you've got to admit that it works. So that was it. NME Editor **Andy Gray** came to present the Affair with its Best New Group award and sent everyone home with a wish that they'd all be back next year.

SOLO SINGERS in the concert (l to r) PETER SARSTEDT, CLODAGH RODGERS, JOHNNY NASH and JEFFERSON.

DESMOND DEKKER (third from left) with his ACES backing group.

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SINGLES REVIEWED BY NICK LOGAN (in place of flu stricken Derek Johnson)

JOHNNY NASH OLDIE

JOHNNY NASH: (I'm So Glad) You're My Baby (MGM).

NOT his follow-up to "Cupid" as this is on a different label and is in fact a track from a couple of years back. It sounds a bit Tamla-ish, like an early Miracles' number, with finger clicking intro, male vocal support, brassy backing and the cliche "Listen to me baby" spoken bit in the middle.

All the same it's pleasant of its type and Nash's voice has an appealing quality that reminds me of Bobby Hebb on "Sunny."

The material's not as strong as that but it's better than some of the old tracks that get rushed out when an artist later gets a hit and it might even make it with sufficient plays.

JACKIE LOMAX: New Day (Apple).

"With A Little Help From My Friends" could be the Apple theme song. There's a gorgeous organ intro on this which must be Billy Preston and the nice guitar heard faintly in the background smacks of Eric Clapton. Girlie choir by courtesy of the Beatle wives perhaps!

The song itself is not particularly outstanding and won't be a hit but Jackie handles it well and he has the potential.

Organ and guitar provide some of the best moments. Not produced by George Harrison, but the B side is and I think I like that better. Yes I do.

RHINOCEROS: I Will Serenade You (Elektra).

Opens with an almost spoken soft passage and then the organ comes in to build up the pace. The vocal work is actually most appealing and the whole record has a nice relaxed feel, slightly country flavoured. Highly recommended.

JOE SOUTH pictured at a reception given for him by EMI on Monday.

PENTANGLE: Once I Had A Sweetheart (Big T)

An absolutely stunning little record that cannot be faulted in any department. A traditional folk song arranged by the multi-talented group, the backing is unobtrusive but inventive behind Jacquee McShee's oh-so-beautiful vocals. Towards the end the instrumentalists take over and intensify use of sitar and tribal drum rhythms. If I had my way this would be a No. 1. Available in stereo, though I received only mono for reviewing.

TIM ROSE: Roanoke (CBS).

Rattling drums, organ and odd crashing cymbal push the pace along behind Rose's distinctive voice. Self-penned naturally and a song from the new Tim Rose album for release in the summer. More a taster for the LP than a shot at a single but recommended all the same.

NOT AS STRONG AS JOE'S 'GAMES'

JOE SOUTH: † Leanin' On You (Capitol)

I SUPPOSE this stands a chance of making the Chart — if only because there is little else in a generally poor week to challenge it. Apart from that I can't think of much else to say in its favour.

It's really nowhere near the quality or melodic content of "Games People Play" and the lyric is a straightforward love song thing without any of the depth or interest of his initial hit.

I'm afraid this does very little for me — although I played it three or four times to try and see what Mr. South and his record company saw in it that made it worthy of a follow up single to the excellent "Games."

I wouldn't be surprised if it missed the charts altogether. And now I've said that it will probably shoot to No 1 in a week.

NINA SIMONE: I Loves You Porgy (Polydor).

Every record company seems to have its share of early Nina Simone. Polydor's catalogue must go way back because this track, from of course the musical "Porgy And Bess," dates back over a decade and was in fact Nina's first big American seller.

It'll already be familiar to all Simone fans and is something of a signature tune for her. The voice is supreme and the way she bends her voice round the lyrics and the backing is the work of a true artist.

PICK OF THE WEEK

EDWIN HAWKINS SINGERS: * Oh Happy Day (Buddah).

AFTER the Singing Nun and the singing monks of the Roi de Belgium or whatever that "Sanctus" crowd were called, we have the Edwin Hawkins Singers, formerly the North California Youth Choir, on a single that was recorded on a tape recorder in a church, featuring soloist Dorothy Moores Morrison and a massive coloured choir.

Don't be misled by the label this isn't bubblegum. This is gospel, totally compelling and exhilarating — a song that leaves you feeling really good. According to the record company, who have what they call a buzz about it, the U.S. companies were fighting to get this one and the single is in fact going like a rocket in the States.

I must admit that I get a buzz from it too and if it gets just few plays from Radio 1 it will be a massive seller. It must be heard. Try gospelling along with the choir as the mass voices surge from out behind the dynamic Miss Morrison. Rivetting, compelling stuff. Must be the pick of the week. I just wanted to keep on playing it, and our office boy ran off to buy it as soon as he heard it.

Bandwagon revival

JOHNNY JOHNSON AND THE BANDWAGON: † Let's Hang On (Direction)

THE old Four Season's hit taken at a faster pace with the Seasons' sweet harmonies replaced by Johnson's throaty lead.

Bandwagon struck me as one of those U.S. groups that get one hit, a series of flops and then fade out until the record company re-releases their first hit and it starts all over again.

This one might change the story because the material is old enough to be new to some and has the benefit of being an immediately catchy tune. But I can't say that their treatment does any more for the song than the original did.

DOORS (l. to r) RAY MANZAREK, JOHN DENSMORE, JIM MORRISON and BOBBY KREIGER.

Sinful Jim

DOORS: Wishful Sinful (Elektra).

WHISPERING JIM "trousers down" Morrison doing his sexy sinful vocal on the group's current U.S. hit which is very much the Doors' sound as before but without the urgency or the excitement of their "Hello I Love You" hit.

Personally I find Morrison's attempts at being a male Marilyn Monroe rather amusing but in danger of becoming boring. As "Touch Me" didn't happen, and this is in the same vein, I can't forecast a hit.

* TIPPED FOR CHARTS
† CHART POSSIBLE

INEZ AND CHARLIE FOXX: La De Da I Love You (United Artists).

Inez and Charlie never really equalled the quality of "Mockingbird" and their follow up to that bombed out. This is stronger than its predecessor, written by the duo, a re-release from 1964 and taken from their United Artists "Mockingbird" LP.

Inez is in good bluesy voice backed by some strange Dave Clark-like staccatto drum breaks and dated sax. It's appeal to dancers might get it away — but I doubt it.

RUBY & THE ROMANTICS: Hurting Each Other (A & M).

Ruby and the Romantics scored a few years ago with "Our Day Will Come," and this is similar in construction. A fast bossa nova, soloed with chanting — and swelling to a pulsating chorus with a lush brass-and-organ backing. Soothing!

RE-RELEASES

Two thoroughly contagious dance routines — **Wilson Pickett's** scorching "Land of 1,000 Dances" (Atlantic) and **Lee Dorsey's** slightly less energetic "Ride your Pony" (Bell) both tailor-made for record hops . . . **Mary Johnson's** original 1960 hit "I Love The Way You Love" (United Artists), which sounds dated by today's standards . . . and the **Coasters'** novelty classic "Yakety Yak" (Atlantic), an object lesson in dovetailing humour and beat.

P & G COMEBACK

PETER AND GORDON: † I Can Remember (Those gotten it all Ago) (Columbia)
BILLIE DAVIS: I Can Remember (Decca).

I CAN remember not too long ago when Peter and Gordon were the tip top pop duo — funny how duo's rarely last. The Waller-Asher team are back together temporarily for this orchestrated ballad, the chorus of which gets into the mind after a few plays.

Quite a good song actually which might make it if it grabs Auntie's deejays.

Billie's version of this song that could well nag its way into the minds of the masses is less busy than P & G's, and I think for that reason is preferable. Listening to her version as well emphasises how catchy the tune is, although there's something very dated about it — sounds a bit like an old Brian Hyland number.

Billie's had bad luck in the past with good numbers. This is as strong as she's ever done — but she'll need luck

SONNY CHARLES: Black Pearl (A & M).

The latest Phil Spector production. Sonny Charles is the soloist with the Checkmates Ltd., whose debut disc I reviewed recently. Quite honestly, on a Spector disc it doesn't really matter who's singing — it's the sound that counts. And it's the familar rumbling, with a bustling all-happening score and choral support. The song is a mid-tempo soul ballad.

Sweet dreams with the Pig

BLODWYN PIG: Dear Jill (Island)

DREAMY guitar intro which made me think I'd put on "Albatross" by mistake. This haunting dream-like theme is carried through the single, contrasting with the rougher bluesy tones of the singer. Flute comes in towards the end and it gets even better as it progresses.

Written by group leader and lead guitarist Mick Abrahams who, of course, left Jethro Tull to form the Pig . . . giving us two good groups where there used to be one.

The whole thing has a very relaxing distinctive feel and is evidence that British blues groups are now coming through in their own right. I'd love to see this a hit — and who knows, Fleetwood Mac made it, so did Jethro in a smaller way.

PETER, PAUL & MARY: Day Is Done (Warner Brothers).

A protest song in which a father tells his son that he's got a rotten old world in which to grow up. A showcase for its composer, Peter Yarrow, it flows smoothly in folksy style with acoustic guitars and tambourine in the backing. Recorded live, it features the audience hand-clapping and joining in the chorus.

GERRY MARSDEN: Every Little Minute (NEMS).

Horrible intro, dated brass breaks with Gerry trying to make the most of a nothing song.

SHORT ONES

Greatest Little Showband In The Land showcases J. J. Jackson on a dragged out bluesy piece called "Tenement Halls" on which the vocal work just about equates the soul cliches in the backing . . . Rather hard to describe "Some Of My Best Friends Are People" by American's **Cashman, Pistilli and West** but folksy with nice vocals will have to do; worth hearing . . . The delectable **Merrillee Rush** impressses with her fine voice on "Your Loving Eyes Are Blind," but she'll need stronger material than this . . . Lots of punchy soul on **James Carr's** "Freedom Train" but too much like a lot of others in the same vein . . . **Magic Lanterns** provide a better than usual group disc on "Melt All Your Troubles Away," with a production by Steve Rowland that never lets the pace flag.

WORTH A MENTION

"World Spinning Sadly" (Parlophone) by the **Parking Lot** — moody but effective . . . Another version of the Lee Dorsey favourite "Ride Your Pony" (Action) by **Betty Harris** . . . "Sweet Things You Do" (Stax) by **Jimmy Hughes** — soul with a beat. . . "Giving Up" (Deep Soul) by the **Ad Libs** — powerful soul singing with a classical-influenced backing . . . The finger-snapping "The Long Way Round" (Capitol) by **Linda Ronstadt**, blending country and folk strains . . . Sweden's **Hep Stars** with a revival of "Let It Be Me" (Olga) . . . **Homer Banks** with "Me Or Your Mama" (Minit) — uninhibited r-and-b with a sizzling beat . . . And the startling underground sounds of **MC5** in "Kick Out The Jams" (Elektra).

CBS

New from CBS

New Singles

4225 **The Jack Gold Orchestra & Chorus** It Hurts To Say Goodbye

4226 **Sugar** *With The Keith Mansfield Orchestra* It Was Yesterday Today

4227 **Nina Shaw** One Fine Day

4228 **Serendipity** If I Could

4187 **Spiral Starecase** More Today Than Yesterday

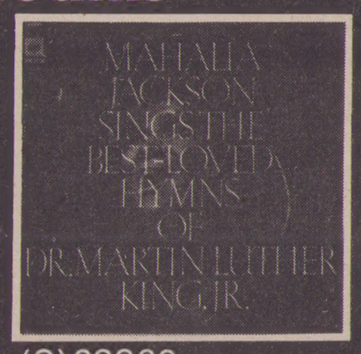
56-4229 **Gerry Marsden** Every Little Minute NEMS

58-4180 **Johnny Johnson & The Bandwagon** Let's Hang On DIRECTION

4158 **Microbe** Groovy Baby *Selling Fast!*

New Albums

(S)63601 **Bob Dylan** Nashville Skyline



(S)63369 **Mahalia Jackson** Mahalia Jackson Sings The Best Loved Hymns Of Dr. Martin Luther King Jnr.

(S)63586 **Stella & Bambos** A Song About A Song

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NME TOP 30

(Week ending Wednesday, May 14, 1969)

WEEK LAST	WEEK THIS		WEEKS IN CHART	HIGHEST POSITION
1	1	GET BACK.....Beatles (Apple)	4	1
3	2	COME BACK AND SHAKE ME.....Clodagh Rodgers (RCA)	5	2
2	3	GOODBYE .....Mary Hopkin (Apple)	7	2
9	4	MY SENTIMENTAL FRIEND.....Herman's Hermits (Columbia)	3	4
5	5	PINBALL WIZARD .....Who (Track)	8	4
8	6	MY WAY.....Frank Sinatra (Reprise)	5	6
12	6	MAN OF THE WORLD.....Fleetwood Mac (Immediate)	4	6
14	6	BEHIND A PAINTED SMILE....Isley Brothers (Tamla Motown)	3	6
4	9	THE ISRAELITES .....Desmond Dekker (Pyramid)	8	1
15	10	THE BOXER.....Simon & Garfunkel (CBS)	2	10
6	11	CUPID .....Johnny Nash (Major Minor)	7	6
10	12	ROAD RUNNER Jnr. Walker & the All Stars (Tamla Motown)	6	10
7	13	HARLEM SHUFFLE .....Bob & Earl (Island)	8	7
20	14	DIZZY .....Tommy Roe (Stateside)	3	14
11	15	GENTLE ON MY MIND.....Dean Martin (Reprise)	12	2
25	16	RAGAMUFFIN MAN.....Manfred Mann (Fontana)	2	16
23	17	I'M LIVIN' IN SHAME Diana Ross & the Supremes (Tamla Motown)	3	17
13	18	WINDMILLS OF YOUR MIND.....Noel Harrison (Reprise)	11	9
24	19	BADGE .....Cream (Polydor)	4	19
16	20	I DON'T KNOW WHY.....Stevie Wonder (Tamla Motown)	8	14
21	21	COLOUR OF MY LOVE.....Jefferson (Pye)	3	21
30	22	GALVESTON .....Glen Campbell (Ember)	2	22
25	23	AQUARIUS / LET THE SUN SHINE IN MEDLEY 5th Dimension (Liberty)	2	23
●	24	LOVE ME TONIGHT.....Tom Jones (Decca)	1	24
●	24	TRACKS OF MY TEARS Smokey Robinson & the Miracles (Tamla Motown)	1	24
22	26	PASSING STRANGERS Sarah Vaughan & Billy Eckstine (Mercury)	9	19
28	27	YOU'VE MADE ME SO VERY HAPPY Blood, Sweat & Tears (CBS)	2	27
●	28	TIME IS TIGHT.....Booker T. & the M.G.s (Stax)	1	28
●	29	BLUER THAN BLUE.....Rolf Harris (Columbia)	1	29
●	30	I THREW IT ALL AWAY.....Bob Dylan (CBS)	1	30
●	30	THINK IT ALL OVER.....Sandie Shaw (Pye)	1	30

Britain's Top 15 LPs

LAST	THIS			
1	1	ON THE THRESHOLD OF A DREAM.....Moody Blues (Deram)	4	1
13	2	NASHVILLE SKYLINE.....Bob Dylan (CBS)	2	2
2	3	THE BEST OF THE SEEKERS.....(Columbia)	26	1
4	4	"ELVIS" .....Elvis Presley (RCA)	4	4
3	5	GOODBYE .....Cream (Polydor)	11	1
5	6	SONGS FROM A ROOM.....Leonard Cohen (CBS)	3	5
6	7	LIONEL BART'S OLIVER!.....Soundtrack (RCA)	5	4
14	8	HOLLIES SING DYLAN.....(Parlophone)	2	8
9	9	HAIR .....London Cast (Polydor)	15	4
8	10	LED ZEPFELIN .....(Atlantic)	5	5
7	11	GENTLE ON MY MIND.....Dean Martin (Reprise)	8	6
10	12	SOUND OF MUSIC.....Soundtrack (RCA)	213	1
●	13	20/20 .....Beach Boys (Capitol)	7	8
11	14	POST CARD .....Mary Hopkin (Apple)	10	5
15	14	DUSTY IN MEMPHIS .....Dusty Springfield (Philips)	2	14

New Singles

The Watts 103rd Street Rhythm Band
Do Your Thing
WB 7250

The Neon Philharmonic
Morning Girl
WB 7261

Mason Williams
Greensleeves
WB 7272

5 YEARS AGO

Top Ten 1964. Week ending May 13

LAST	THIS		
5	1	**JULIET**	Four Pennies (Philips)
2	2	**MY BOY LOLLIPOP**	Millie (Fontana)
1	3	**DON'T THROW YOUR LOVE AWAY**	Searchers (Pye)
3	4	**I BELIEVE**	Bachelors (Decca)
18	5	**YOU'RE MY WORLD**	Cilla Black (Parlophone)
11	6	**IT'S OVER**	Roy Orbison (London)
12	7	**A LITTLE LOVING**	Fourmost (Parlophone)
6	8	**DON'T LET THE SUN CATCH YOU CRYING**	Gerry and the Pacemakers (Columbia)
9	9	**WALK ON BY**	Dionne Warwick (Pye Int.)
15	9	**CONSTANTLY**	Cliff Richard (Columbia)

10 YEARS AGO

Top Ten 1959 Week ending May 13

LAST	THIS		
2	1	**A FOOL SUCH AS I/I NEED YOUR LOVE TONIGHT**	Elvis Presley (RCA)
1	2	**IT DOESN'T MATTER ANY MORE**	Buddy Holly (Coral)
4	3	**DONNA**	Marty Wilde (Philips)
3	3	**SIDE SADDLE**	Russ Conway (Columbia)
6	5	**PETITE FLEUR**	Chris Barber (Pye)
7	6	**COME SOFTLY TO ME**	The Fleetwoods (London)
9	7	**I'VE WAITED SO LONG**	Anthony Newley (Decca)
5	8	**IT'S LATE**	Ricky Nelson (London)
8	9	**CHARLIE BROWN**	Coasters (London)
10	10	**COME SOFTLY TO ME**	Frankie Vaughan / Kaye Sisters (Philips)

15 YEARS AGO

Top Ten 1954 Week ending May 14

LAST	THIS		
1	1	**SECRET LOVE**	Doris Day (Philips)
2	2	**SUCH A NIGHT**	Johnnie Ray (Philips)
6	3	**KID'S LAST FIGHT**	Frankie Laine (Philips)
3	4	**THE HAPPY WANDERER**	Obenkirchen Choir (Parlophone)
5	5	**I SEE THE MOON**	Stargazers (Decca)
4	6	**CHANGING PARTNERS**	Kay Starr (Capitol)
—	6	**FRIENDS AND NEIGHBOURS**	Billy Cotton (Decca)
9	8	**DON'T LAUGH AT ME**	Norman Wisdom (Columbia)
—	9	**DIME AND A DOLLAR**	Guy Mitchell (Philips)
—	10	**SOMEONE ELSE'S ROSES**	Joan Regan (Decca)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Cash Box."
(Tuesday, May 13, 1969)

Last Week	This Week		
1	1	HAIR,	Cowsills
3	2	AQUARIUS / LET THE SUN SHINE IN MEDLEY,	5th Dimension
19	3	GET BACK,	Beatles
5	4	THE BOXER,	Simon & Garfunkel
11	5	LOVE CAN MAKE YOU HAPPY,	Mercy
12	6	THESE EYES,	Guess Who
2	7	IT'S YOUR THING,	Isley Brothers
8	8	TIME IS TIGHT,	Booker T and the M.G.'s
13	9	GITARZAN,	Ray Stevens
23	10	OH HAPPY DAY,	Edwin Hawkins Singers
6	11	HAWAII FIVE O,	Ventures
—	12	GRAZIN' IN THE GRASS,	Friends of Distinction
16	13	MORE TODAY THAN YESTERDAY,	Spiral Starecase
14	14	THE CHOKIN' KIND,	Joe Simon
10	15	SWEET CHERRY WINE,	Tommy James and Shondells
18	16	PINBALL WIZARD,	Who
—	17	TOO BUSY THINKING ABOUT MY BABY,	Marvin Gaye
29	18	HEATHER HONEY,	Tommy Roe
28	19	WHERE'S THE PLAYGROUND SUSIE,	Glen Campbell
21	20	THE RIVER IS WIDE,	Grass Roots
24	21	THE COMPOSER,	Diana Ross and the Supremes
25	22	I CAN'T SEE MYSELF LEAVING YOU,	Aretha Franklin
27	23	STAND,	Sly and Family Stone
—	24	IN THE GHETTO,	Elvis Presley
—	25	ATLANTIS,	Donovan
9	26	GIMME, GIMME GOOD LOVIN',	Crazy Elephant
4	27	YOU'VE MADE ME SO VERY HAPPY,	Blood, Sweat and Tears
—	28	GOODBYE,	Mary Hopkin
—	29	MY WAY,	Frank Sinatra
30	30	EARTH ANGEL,	Vogues

Executive Director: MAURICE KINN
Editor: ANDY GRAY
Assistant Editor: JOHN WELLS
News Editor: DEREK JOHNSON
Advertisement Manager: PERCY C. DICKINS

New Musical Express

112 STRAND, LONDON, W.C.2

Phone (for all Depts.) 01-240 2266 (10 lines) | Cable address: Newmusex, London

NEW YORK: June Harris, 315 West 57th Street, New York N.Y. 10019. Phone: PL-7 6306

HOLLYWOOD: Ann Moses, c/o Tiger Beat, 1800 N. Highland Avenue, Hollywood, California 90028. Phone: Hollywood 7-3111

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GUESS WHO TOM'S GOING TO FILM WITH IN HOLLYWOOD!?

PLANS for Tom Jones to telerecord the first six of his next world-wide TV series in Los Angeles, starting in September, may now be shelved. But he may still film just one edition in Hollywood with "a leading American star," the NME learned on Wednesday. The project is still shrouded in absolute secrecy—but, if finalised, it would mean Tom returning to America for a week in October.

Tom—who returns to the NME Chart this week with "Love Me Tonight"—is currently in Honolulu following his cabaret engagement in Sydney, Australia. He arrives in America next week at the start of a three-month stay. He begins his second season at New York's Copacabana next Thursday and, as previously reported, the opening night of his month-long Las Vegas engagement on June 7 will be recorded for a live LP. This is followed by three weeks in American theatres, and a further three weeks holiday.

Tom is then likely to return to London, where he may fulfil an important personal appearance date, before going into Elstree Studios for a solid six months to tape his next 26 TV shows. This sequence may, however, be interrupted to enable Tom to fly to Hollywood in October—if the plan to team him with a top U.S. star is successfully completed.

CRASH DISASTER HITS FAIRPORT

Group drummer killed

ALL Fairport Convention's engagements for at least three weeks have been cancelled following the death of the 19-year-old drummer Martin Lamble in an M1 crash in the small hours of Monday morning. Other members of the group travelling in the van were injured.

Manager Joe Boyd was due back from New York on Wednesday, where he had been finalising a six-week U.S. tour for the group in July. Plans for Fairport's next single have been scrapped, but Island is issuing a recently-completed album in July.

American Jeannie Franklin, who was in the van, also died and the injured were lead guitarist Richard Thompson, bass guitarist Ashley Hutchings, rhythm guitarist Simon Nicol and road manager Harvey Bramham. The group's girl singer, Sandy Denny, was returning from a Birmingham date by car.

A benefit concert for Fairport Convention is being staged at London Roundhouse on Sunday, May 25, when Shade Sticks are the Pretty Things, Family and the Soft Machine.

● Bob Dylan bassist Harvey Brooks and Jonny Young Four was killed when the group's van was involved in a crash on Wednesday morning. Jonny was taken to Gravesend Hospital suffering from severe chest injuries.

Star names set for Pop Proms

THE Who, Amen Corner, Marmalade, Chuck Berry, Pentangle and the Incredible String Band are among latest bookings for the series of Pop Proms to be staged at London's Royal Albert Hall during the week beginning June 29. As reported last week, the concerts are being presented by Rex Features Ltd. — and, as with the famous classical Promenade Concerts, the section of the audience in the central arena will be standing.

Bookings to date include Led Zeppelin, Liverpool Scene and Blodwyn Pig (Sunday, June 29); Fleetwood Mac, Pentangle and Duster Bennett (30); Amen Corner, Marmalade, the Web and Bob Kerr's Whoopee Band (July 1); Incredible String Band and Procol Harum (2); Chuck Berry, the Chicken Shack and the Alan Bown (4); and the Who and Chuck Berry (5). There will be one show on each of the first five days, and two performances on each of the final two days.

More bookings are still under negotiation, including names for the 13 concert — among names being sought are Richie Havens, the Family and the Al Kooper Super Session. A special sound system, lighting effects and light shows are being set up for these concerts — to which it is also hoped to add a nightly gala firework display.

NEMS IN AGENCY DEAL — TOP GROUPS NETTED

Nems Enterprises — the company which guided the Beatles' career until the death of its founder, Brian Epstein — announced this week that it has taken over the Brian Morris Agency. The deal means that many leading British "underground" groups now come under Nems' Agency representation — these include Pink Floyd, Tyrannosaurus Rex, the Pretty Things, Fairport Convention, the Incredible String Band, Keith Tippett, Aynsley Dunbar Retaliation, Indo Jazz Fusions and Soft Machine. Nems has also secured exclusive booking representation for both the Revolution London clubs — Speakeasy, Revolution and Blaises.

★ POPLINERS ★

BILL HALEY and the Comets open new British tour with week at Stockton Fiesta from June 23; America's Len Barry plays same venue for one night only on June 9. ● **Jimmy Tarbuck** and **Ronnie Hilton** in summer season at Margate Winter Gardens from July 8. ● Other summer bookings: **Andy Stewart** at Blackpool Central Pier from July 11; **Mark Wynter** and **Johnny Hackett** join **Dora Bryan** at Great Yarmouth Britannia from June 26; and **Teddy Johnson** and **Pearl Carr** with **Ken Dodd** at Bournemouth Winter Gardens from July 25. ● Line-up for soul festival at Skegness Football Ground on Whit Monday (26) includes **Amen Corner, Gene Washington Band, Inez and Charlie Foxx, Jimmy James and Vagabonds** and **Fantastics.** ● U.S. group **Rhinoceros** tours Britain for two weeks from August 29. ● Latest dates for **Jon Hiseman's Colosseum** include Bournemouth Ritz (tonight Friday), Loughton Wake Arms (Sunday), Birmingham Mothers (May 25) and London Marquee (26). ● **Arthur Tull** joins **Amen Corner** and **Bob & Earl** in Bar-B-Q Festival at Warwickshire Equestrian Centre, Coventry, on Saturday, May 24. ● **Locomotive** represents Britain in three-day Greek Song Festival from June 13. ● **Clyde McPhatter** signed to B & C label; first release will be "The Old Time Rock 'n' Roll." ● Baby boy named **Albert** for **Don Partridge** and his Swedish-born wife **Mona.** ● **Ronettes** return here for three-week club and ballroom tour on July 4. ● **Billy Fury** and manager **Larry Parnes** have parted company after ten years.

'ALL MY LOVING' TV REPEAT — AND ANDY WILLIAMS LONDON CONCERT

Dates for Clodagh, Sandie; Bobbie's TV guests

TONY PALMER'S controversial pop documentary "All My Loving," in which the Beatles are strongly featured, is being repeated in colour by BBC-2. Another important show to be seen again is Andy Williams' concert at London's Royal Albert Hall, which was first screened last year. Clodagh Rodgers, Sandie Shaw, Steppenwolf and Frankie Vaughan are among the guests in Joe Brown's new London Weekend-TV series, beginning on May 31. The 5th Dimension is to star in its own BBC-TV special. A full guest list has been announced for Bobbie Gentry's BBC-2 series which starts next month. Petula Clark makes a rare TV appearance on Whit Monday. Negotiations are in progress for Donovan to star in his own series.

"All My Loving," first transmitted by BBC-1 last November, is repeated in colour by BBC-2 this Sunday (18). Cast list includes the Who, Donovan, Eric Burdon and the Animals, Jimi Hendrix, Lulu, Manfred Mann, Cream and Pink Floyd. The Beatles are featured in lengthy interview sequences.

Andy Williams' special, filmed at the Albert Hall with the Henry Mancini Orchestra, is repeated by BBC-2 on Tuesday, May 27. Original screening last year was also by BBC-2 and, at the time, a repeat was promised by BBC-1—but this has failed to materialise.

The 5th Dimension has been signed to star in its own BBC-TV showcase this summer, for probable inclusion in BBC-2's "Show Of The Week" series. Also set for this same series are four shows starring Morecambe and Wise, which will include pop guests.

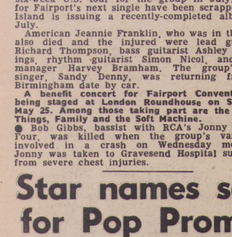
Guest list for Bobby Gentry's BBC-2 series includes Joe South, Alan Price, Billy Preston, James Taylor and probably Noel Harrison and John Hartford. Screening begins on Wednesday, June 18, but the running order of guests has not yet been settled. It will be followed by a repeat of the series in which Bobbie starred for BBC-2 last year—when the guest list comprised Donovan, the Hollies, Glen Campbell, the Alan Price Set, Don Partridge and Long John Baldry.

Petula Clark's "Sat 'Em Up Joe" is the title of Joe Brown's **LW-TV series which begins a ten-week run on Saturday, May 31. Guests in the first two of the 45-minute shows are Clodagh Rodgers, Steppenwolf and Alan Randall (31); Sandie Shaw, Lonnie Donegan and Frankie Vaughan (June 7).**

Petula Clark introduces a Bank Holiday edition of BBC-1's "Disney Time" on Monday, May 26—cameras filmed her in Geneva last weekend. On the same channel later the same evening, the Black and White Minstrels present a specially-extended, hour-long special.

Discussions are taking place between Donovan and ATV for the singer to star in a string of his own shows. Idea is for two full-length specials, to be followed by a series of weekly half-hour programmes. If agreement is reached, it is likely that the Donovan shows would help to launch ITV's colour at the end of the year.

● Two up-and-coming groups have landed major TV series. The Flirtations are resident in "Whatever Next," a novelty series which begins a seven-week run in BBC-1's Saturday late-night spot tomorrow (17). And the New Faces join LW-TV's "The Saturday Crowd" when it returns for a 15-week run on September 20.



BOBBIE GENTRY turned up at EMI's reception for JOE SOUTH on Monday, and was introduced to those present as "my girl-friend." The couple appear together in one of Bobbie's forthcoming BBC-2 shows.

PSST!... Paul to be a Daddy?

RUMOURS that Paul McCartney and his wife Linda Eastman are expecting their first baby were rife in showbusiness circles this week—but no confirmation of the news was available from the Beatles' Apple organisation.

John Lennon and Yoko Ono have reserved a state room on the new Cunard liner QE2 and may join the vessel's cruise to New York today (Friday), if visa difficulties are settled. It is thought the visit might be connected with U.S. release of the couple's second Apple LP.

Also on board the QE2 may be Ringo Starr—final sequences of his film "The Magic Christian" have still to be completed in America, and a spokesman for the production company said he may make a short documentary during the cruise to promote the movie.

BALLROOM, CABARET, U.S. DEBUTS FOR JEFFERSON

JEFFERSON has been set for his first ballroom appearance as a soloist, his first visit to Scotland, and his first dates in cabaret since his hit with "Colour Of My Love." He is to undertake a jet-stop tour of the Continent in July and, later the same month, is likely to pay his first trip to America.

The singer's solo ballroom debut will be at Dunstable California on Saturday, May 24. He flies to Scotland for two dates in Perth on May 31 and June 1. Jefferson's cabaret is a one-nighter at Stockton Tito's on June 22 followed by separate weeks at Newcastle Dolce Vita (from 23) and Birmingham New Cavendish (from 30).

His first European tour as a solo-ist begins on July 8 when he flies out on the jet-stop itinerary visiting France, Belgium, Holland, Denmark and Luxembourg. He is then likely to make a short promotional tour of America, which agent Maurice King is at present setting up.

Jefferson's first album is now nearing completion and should be finished by next week. It will be issued in July in this country, and two weeks later on the European market. Meanwhile, his hit single is being released in eight continental countries today (Friday).

Mac movements

Fleetwood Mac flies to Bremen on Monday (19) to guest on German-TV's "Beat Club." Tonight (Friday) the group plays Newcastle Mayfair Ballroom and Sunderland Locarno, then visits Yardley Top Rank (Saturday), Grays Civic Hall (Wednesday), Norwich Industrial Club (Thursday) and Folkestone Tofts Club (24).

NME's Derek Johnson is visiting New York next week, and can be contacted at the Holiday Inn Hotel or c/o June Harris' office.

RYAN, AMEN IN EUROPE TOUR

BARRY RYAN and Amen Corner will headline a six-week European concert tour in October and the first half of November, Harold Davison revealed exclusively to the NME on Wednesday. The tour was being planned by Davison for early summer, but Barry's recent accident in Germany caused its postponement. It is, however, by no means certain the tour will include any British dates.

Davison disclosed: "I am already in the process of lining up every major concert venue in Europe for the Ryan-Amen tour. As yet, no British theatres are on the itinerary, although some may be added at a later stage." A large orchestra will be assembled to accompany Barry, who is now single "Eloise" — one of Britain's leading pop stars on the Continent.

NEW BOOKINGS FOR RADIO 1

DAVE CASH PROGRAMME (May 30): Manfred Mann, Tremeloes, Swinging Blue Jeans, Sight And Sound, Hopscotch, the Glass Menagerie, Dutch 32, Cymbaline, the New Overianders and the bands of Kenny Ball and Terry Lightfoot. **JIMMY YOUNG SHOW (May 26-30):** Dave Dee Group, Frank Ifield, Wayne Fontana and the Pantomime, Humphrey Lyttelton and his Band with Elkie Brooks, the Searchers, Raymond Froggatt, the Rebel Rousers and the Alex Welsh Band.

SOUNDS LIKE TONY BRANDON (May 26-30): Geno Washington and the Ram Jam Band, Jimmy James and the Vagabonds, Amboy Dukes, Cat's Eyes, the Earth and the Peppermint Circus.

● **John Hiseman's Colosseum** guests in the "Jimmy Young Programme" on Saturday, May 24, and the Pretty Things and the Savoy Brown Blues Band are booked for "Top Gear" on Sunday, May 25.

● While Emperor Rosko is on holiday, Barry Mason takes over his Saturday spot with "Golden Oldies" for two weeks from tomorrow (17). As previously reported, Barry is also the holiday replacement for Ed Stewart on "Junior Choice," starting May 25.

MARMS WITH R

Scottish group Marmalade has been added to the Roy Orbison-Moira Anderson bill, promoted by Robert Patterson, at Glasgow Odeon next Monday and Tuesday (19 and 20).

EX-MANAGER ALAN PRICE

Alan Price has given up his management interest in the Paul Williams Set, which will now be solely handled by the Gerry Bron Organisation. Price has, however, retained a recording contract with the group, and is expected to release a new single for it within the next few weeks.

FLOYD TOUR DATES

Pink Floyd opens its concert tour tonight (Friday) at Leeds Town Hall, and continues at Sheffield City Hall (24), Croydon Fairfield (30), Cambridge Rex (June 8), Belfast Ulster Hall (10), Bristol Colston Hall (11), Portsmouth Guildhall (15), Brighton Dome (16), Birmingham Town Hall (20), Liverpool Philharmonic (21), Manchester Free Trade Hall (22) and London Royal Albert Hall (26). For all these shows, the group will use five tons of equipment, including 25 speakers!

FOXX DATES SWITCHED

Four changes have been made in Inez and Charlie Foxx's club and ballroom tour which opens at Manchester Princess and Domino tonight (Friday). They now visit Stoke Golden Torch and Nottingham Beachcomber (25), Hanley Place (28) and Stoke again (June 2).

Engelbert, Leapy sought for big stage musicals

ENGELBERT HUMPERDINCK and Leapy Lee are being sought for leading roles in stage musicals. Both offers are being seriously considered by Gordon Mills and Colin Berlin, who handle the careers of the two artists. Engelbert has been asked to star in a London production of a new American show, which was to have opened here in the autumn. And Leapy is being sought for the new British musical "Cinderella Smith," an up-dated version of the fairy tale, written by disc producer and composer John Schroeder.

Humperdinck's Press Agent, Chris Hutchins, told the NME this week: "The producers have been told that, even if his manager and agent are agreeable to the project, Engelbert would not be available until early in the New Year." As previously announced, the singer returns to America in October for more cabaret engagements, following his Great Yarmouth summer season. It is, however, conceivable that the musical production could be delayed to coincide with Engelbert's availability.

On behalf of Leapy Lee's agency AMA, Barry Clayman commented: "We like the sound of the 'Cinderella-Smith' show, and Leapy is very keen to make his mark in musicals — this is something he was working on before 'Little Arrows' came along."

Leapy this week turned down an offer to co-star in a top Blackpool summer show, because he is already committed to a South African tour next month. But he will headline a number of Sunday concerts in seaside resorts during August and September — excluding a period being set aside for his first visit to America, where "Little Arrows" won him a Gold Disc.

BEE GEES SINGLE SET 'Maurice understands me'—Robin

MAY 30 is the date announced this week for the release of the new Bee Gees single "Tomorrow Tomorrow" (Polydor), penned by Barry and Maurice Gibb. This is the group's first disc since Robin Gibb announced his intended departure—it was recorded without him, and features Barry on lead vocal. Flip side is "The Sun In My Morning," which is one of the numbers featured by the Bee Gees in their colour special at the Talk Of The Town to be screened by BBC-2 tomorrow (Saturday).

The group is at present working on its next album as well as producing several other artists independently. Maurice is producing a debut disc for the Tin Tin duo, while Barry is supervising sessions for his new discovery Cheryl Gray — an Australian singer who came to Britain nine months ago, and who is now managed by Robert Stigwood.

CHERYL GRAY — her discs now being produced by Barry Gibb.

Robin Gibb and his twin brother Maurice were reconciled backstage at the NME Poll Winners' concert last Sunday. Robin told the NME: "It was great to see Maurice again —we hadn't been in touch since the split. I had the opportunity to tell him myself that, so far as I am concerned, we are still brothers — but I would not be returning to the Bee Gees. He said he understood that this was my decision, and he wished me luck.

"I am optimistic of an early release for my first solo disc 'Saved By The Bell,' which in no way involves any of the Gee Gees. I wish them well with their new record and, despite what has been said, I hope they will not involve themselves in any attempt to prevent mine from coming out."

SANDIE TO AFRICA

Sandie Shaw — whose new "Think It All Over" single enters the NME Chart this week — flies to South Africa on June 4 for a month-long concert tour. Prior to her departure, she telerecords a guest appearance in Joe Brown's LW-TV series, and undertakes a guest spot on French-TV on May 28.

MATT SOLO CONCERT

MATT MONRO is the latest artist to undertake a solo concert at London's Royal Albert Hall. It will take place in the autumn and will coincide with the premiere of the film in which he makes his acting debut, "The Devil's Harvest." Manager Don Black is currently arranging the date.

Meanwhile, Petula Clark's Albert Hall concert — plans for which were revealed in last week's NME — has now been fixed for October 17, and will be presented by Robert Patterson. It will mean bringing into her four-week filming schedule for the one-hour TV special, with which Pet will open BBC-1's colour service in November.

C-&-W STARS FOR BRITAIN

Four American country singers — Willie Nelson, Nat Stuckey, Johnny Darrell and Wes Buchanan — fly into Britain from Nashville this weekend. They will take part in a string of "Country Party Night" galas to be staged at Manchester Belle Vue (next Thursday, 22), Dublin National Stadium (24), Birmingham Gay Tower (25) and London Lyceum (26).

1968-9 R-&-B AWARDS PRESENTED NEXT WEEK

The Rhythm-and-Blues Association of Great Britain this week announced its 1968-9 awards, in the Popsalot impact category, winners were Wilson Pickett (Male Vocal), Aretha Franklin (Female Vocal), Isley Brothers (Vocal Group), Booker T and the MG's (Instrumental Group), Nina Simone's "Ain't Go No—I Got Life" (Top Single) and "This Is Soul" (Top LP).

In the Artistic Merit section, awards went to James Brown (Male Vocal), Erma Franklin (Female Vocal), the Dells (Vocal Group), Willie Mitchell (Instrumental Group) and Solomon Burke (Warner). Also presented to the appropriate record companies at an R-&-B Dance at Ilford Palais next Tuesday (20).

More Bob and Earl dates

BOB AND EARL'S British tour has been further extended and the duo has been set for several continental dates in June and July. Changes have also been made to their existing schedule. Additions include Great Yarmouth Tower (June 5), Ilford Palais (8), Southampton Mecca (4), Birmingham Rainbow Suite (5), Liverpool Victoriana (6) and Manchester New Century (7).

On May 30, they visit Norwich Industrial Club as well as London Scotch of St. James. Among other alterations are Middletrough Excel Bowl instead of Preston Top Rank (21), Crawley and London Bag O'Nails replacing Hampstead Queen of Hearts (22), Sheffield Down Broadway and Nottingham (25), Newcastle-under-Lyme Crystal (29) and Newcastle-upon-Tyne Mayfair (30).

On completion of their British dates, Bob and Earl fly to Germany, Denmark, France and Holland for concerts and TV dates. They may later return to this country for further bookings here.

FREDDIE'S SUMMER PLANS

Freddie and the Dreamers, the Paper Dolls and Ray Fell star in an 8½-week summer season at Blackpool South Pier, opening July 11. Freddie and the group are also set for cabaret weeks at Bradford Lyceum (from June 8), Liverpool Tito's doubling Leigh Garrick (from 22) and Wakefield Theatre Club doubling Brighouse Ritz (from 29). In October, they begin filming a new 13-week series of "Little Big Time" for Southern-TV, to be screened at the start of 1970.

TREM, MARM OVERSEAS PLANS, SINGLES

THE TREMELOES and Marmalade are likely to tour New Zealand in December for a month; new singles are being set for both groups; and the Trems are fixed for a Czech pop festival.

Title of the Tremeloes' next single, scheduled for June release by CBS, is "Once On A Sunday Morning" — the English lyrics to the Italian number were written by Alan Blakely and Len Hawkes.

Tony Macaulay's composition "Baby Make It Soon" is almost certain to be Marmalade's next single. A decision is due to be made at the end of this week, and a release date set for the end of the month.

The Tremeloes, currently touring Germany, guest at the Bratislava Pop Festival on June 20. It is being televised to all Iron Curtain countries and — as reported six weeks ago—it is hoped to be able to arrange a Russian tour with the Trems, Marmalade and Move in November.

An offer for the Tremeloes, Marmalade and other top names to tour New Zealand throughout December is being negotiated by the groups' manager, Peter Walsh.

Marmalade is set for a week in cabaret, doubling Stockton Fiesta and Middlesbrough Excel Bowl from June 1-7. During the same week, the Tremeloes play Middlesbrough Showboat and Spennymoor Top Hat.

FOLLOW-UPS BY AMEN, DEAN, NOEL Monkees, Sinatra, Nina, Andy, Aretha albums

FOR his follow-up to "Gentle On My Mind," Dean Martin revives a Jim Webb standard. Amen Corner's first single since its "Half As Nice" chart-topper comes out at the end of this month. Release date has now been set for the new Bob and Earl disc. Also set are new singles by Noel Harrison, Dionne Warwick, Don Partridge, William Bell and Sly and the Family Stone — plus another Tamla re-issue by the Temptations. A big batch of album releases includes discs by the Monkees, Frank Sinatra, Nina Simone, Andy Williams and Aretha Franklin.

Dean Martin's "Try To Remember" / "Get To Phoenix" is issued by Reprise next Friday (23) — and could possibly succeed where previous singles versions by Glen Campbell and Georgie Fame have failed! Out the same day is Bob and Earl's "Dancin' Everywhere" (B & C) and Procol Harum's "Salty Dog" (Regal Zonophone).

Rush-release (on Friday) are Herb Alpert and the Tijuana Brass' "Mame" and Sergio Mendes and Brasil 66's "Pretty World." Both on A & M) and the Doors' "Wishful Sinful" (Elektra).

Out on May 30 are "At Last I've Found Someone To Love" (Immediate) by ANNE CORNER; "Susanne" (Reprise) by NOEL HARRISON; "Gotta Get To Be A Star" (Pye-International) by DIONNE WARWICK; "My Whole World Is Falling Down" (Stax) by WILLIAM BELL; "Colour My World" (Columbia) by DON PARTRIDGE; "Touch 'Em With Love" (Capitol) by BOBBIE GENTRY; "Stand" (Direction) by SLY and the FAMILY STONE; "Let Me" (CBS) by PAUL REVERE and the RAIDERS; the title song from Peter Sellers' film "I Love You Alice B. Toklas" (Warner) by HARPER'S BIZARRE; and the 1966 recording of "Ain't Too Proud To Beg" (Tamla Motown) by the TEMPTATIONS.

Latest album by the Monkees, "Instant Replay" — in which Mike Nesmith and Micky Dolenz have each written two tracks and are involved in the production — is released by RCA on June 6.

Other albums out on June 6 include Frank Sinatra's "My Way" and Nancy Sinatra's "Nancy (With The Laughing Face)" (Reprise), "The World Of Noel Harrison" (Decca), Paul Revere and the Raiders' "Hard And Heavy" (CBS) and the Casuals' "Hour And A Day" (Decca).

Andy Williams' "Happy Heart" LP (CBS) and "Nina Simone Vol. 2" (Marble Arch) are issued on June 20. Out the following week (27) are Aretha Franklin's "Aretha" (Chess) and Dionne Warwick's "Soulful" (Pye-International).

21 RE-ISSUES FROM PHILIPS

A TOTAL of 21 re-releases from the Philips group of labels are coming out on May 23. They are being specially packaged for retailers, though it is stressed that each record will be available singly for record buyers, in addition to the Fontana discs listed three weeks ago by NME, the supplement includes Brook Benton's "Boll Weevil Song," Brook Benton and Dinah Washington's "A Rockin' Good Way," the Platters' "Smoke Gets In Your Eyes," Chuck Berry's "Run Rudolph Run," Dyno Bevil and Ben Beethoven," Billy Eckstine's "I Apologise" and "Gigi," Jerry Lee Lewis' "Long Tall Sally" and "Whole Lotta Shakin' Goin' On" / "Great Balls Of Fire" (all Mercury); the Walker Brothers' "The Sun Ain't Gonna Shine Anymore," Nina Simone's "Gimme Some" and the Flamingos' "The Boogaloo Party," the Springfields' "Silver Threads And Golden Needles," Shirley Bassey's "As I Love You" and Marty Wilde's "Endless Sleep"/" Donna (all Philips).

MARTY, JACKIE SING FOR U.K.

MARTY WILDE, Jackie Lee and David McWilliams are among the British team at the 1969 Festival De Deux Rosse in Lugano on July 27-29. Roger Whittaker is representing France in the two-country song contest.

The remainder of Britain's team is Peter Gordeno, Mike Kennedy, the Pop Tops, Barbara Ruskin and Sue and Sunny. Esther Ofarim will appear in cabaret during the contest, and Simon Dee hosts the final ceremonies.

COURT ACTION OVER PETER FRAMPTON AND HUMBLE PIE

HUMBLE PIE, the new supergroup formed by Steve Marriott and Peter Frampton, encountered further difficulties this week—when a temporary High Court ruling prevented the release of its debut disc for the time being. An interim injunction was obtained by Steve Rowland's Double-R Productions restraining its issue. But the matter comes up in court again in a week's time, when the other side of the argument will be considered.

A Double-R statement released on Tuesday declares: "On the ex parte application of Double-R Productions Ltd. and Destiny Music Ltd., a judge of the High Court on May 9 granted interim injunctions — the effect of which is that the record by Humble Pie and Peter Frampton has participated will not be released before May 20, when the matter is to be heard again and the case for the other side will be presented."

A spokesman for Immediate Records, who were planning to issue the Humble Pie disc, told the NME: "We have no comment to make. When something is valid, we'll say something!"

OHIO BRITISH PLANS

Ohio Express now arrives on June 9 for three weeks of club and ballroom dates. Dates already set are Wolverhampton Lafayette (18), Stockton Fiesta (19), Wakefield Mecca (20) and Tottenham Royal (27). In addition, the group undertakes a three-day Scottish visit (20-22). It guests on BBC-1's "Top Of The Pops" (12) and Thames-TV's "Today" (17).

MACAULAY-PYE SPLIT

Recording manager Tony Macaulay has also famed for his song-writing activities — announced this week that he is leaving Pye Records at the end of this month. He has so far made no specific plans for the future.

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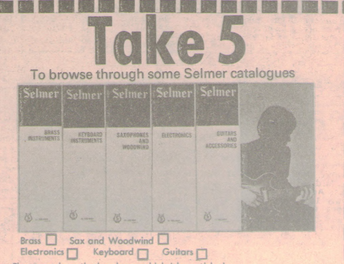

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info on Decca's second Demand Performance

The first Demand Performance was a huge success — many thanks to all of you who helped make it so, and thanks for all your letters and ideas.

Judging by the amount of requests, **DOBIE GRAY** should have an instant smash with **'The In Crowd/Be a man'.** This is one of the all-time great sounds, and still just as new and exciting as ever — so now's your chance to be IN. HL 10268 London.

You know **'Always something there to remind me'.** You know **'Message to Martha'.** The British cover versions were pretty songs, but the originals by **LOU JOHNSON** are something else again — smooth, sensuous, soulful and utterly timeless. No excuse for missing these two classics second time around. London HLX 10269.

This, in case you're unaware, is the Year of **IKE & TINA TURNER.** Their last double-sider did very well indeed, and for the new one we're using the two most-requested tracks. **'I'll never need more than this/A love like yours'.** Hold onto your head — I don't have to tell you that Phil Spector producing and Tina singing results in a shattering sensation ! HLU 10267 London.

THE CHIFFONS were one of the top girl-groups when girl-groups really had something to say, and they stand out because their material doesn't date. The two you asked for most are **'One fine day'** and **'Sweet talkin' guy'** which just goes to show what good taste you've got! They're now both on London HLP 10271.

Before anyone even thought of bubblegum music, **GOLDIE AND THE GINGER-BREADS** had it all wrapped up. **'Can't you hear my heartbeat'** and **'That's why I love you'** are pure fun, bouncy, happy and cute on Decca F 12931.

'Black is black' by **LOS BRAVOS** was an unforgettable hit, but how did you manage to miss out on **'Bring a little loving'** which was even better. Now they're both out together on Decca F 22930 — so let's have some action !

THE MUSIC EXPLOSION had a massive hit in the States a while back, and the coupling of **'Little bit o' soul/Everybody'** proves they live up to their name – this is a dynamite ! London HLP 10272.

THE NASHVILLE TEENS were ahead of their time – listen again to **'Tobacco Road/ All along the watchtower'.** Heavy, powerful and bang up-to-date on Decca F 12929. Verve and vitality was the specialty of **THE NEWBEATS,** with **'Bread and butter/ Pink Dally Rue'** – great care-banishing heart-lightening sounds on London HLE 10270.

Finally, **KARL DENVER** is in great voice and great demand with **'Wimoweh/Never goodbye'** on Decca F 12928.

Kick out the what ?

If you want a complete list, or have any suggestions for D.P. Mk 111, write with S.A.E. to Info, Dept N

The Decca Record Company Limited
Decca House Albert Embankment London SE1

DECCA group records

LP PAGE — edited by ALLEN EVANS

JOHN, YOKO WASTE NOTHING

UNFINISHED MUSIC No. 2 LIFE WITH LIONS (Apple; Zapple 01; 37s. 6d.).

YOU'VE got to hand it to JOHN LENNON and YOKO ONO, who are heard on this LP — they waste nothing. Everything goes on to an L.P. Side one is Cambridge 1969, the recording of what Yoko screeched to students at Lady Mitchell Hall college in March.

It sounds as if some dreadful torture is being performed on Yoko and John is recording her vocal protests. A saxophone and percussion are being used badly, too. If you adore the sound of a baby who won't stop crying, this is for you. On the other side, John and Yoko feature Yoko's miscarriage at Queen Charlotte Hospital last November, in songs, heartbeats, two minutes of silence on the LP. Finally, the Radio Play track is a lot of scratchy noises and a phone call by John to an Anthea at Ambassador 5973. Maybe you could call her to find out what this is all about. — AE.

JOHN and YOKO during their lie-in at Amsterdam.

Tim Hardin disappoints

TIM HARDIN: SUITE FOR SUSAN MOORE AND DAMION-WE ARE-ONE, ONE, ALL IN ONE (CBS mono and stereo M/S 63571; 37s. 6d.).

FOR once Tim Hardin has let me down. This LP, recorded in Nashville, and Hardin's own home in New York, is dedicated to his wife and son.

It is performed in four separate suites and includes him singing numbers backed by his own guitar, his piano, speaking against a background of music and using a full backing group.

Gone is the simplicity of Lady Came From Baltimore and Black Sheep Boy, and in its place, a cynical sneer at life. Tim Hardin is one of the those singer-composers who, while having strong feelings for the folk idiom, is hailed as good pop. I would go along with that, until now.

This LP, despite several very good numbers like First Love Song, Last Sweet Moments, and Susan, a recital on which Hardin is joined by his lovely wife, it tends to be boring, pretentious and ill-conceived.

There is a nice photograph of Susan on the back of the sleeve. Perhaps I'm being over harsh, but I'm only judging from Hardin's previous brilliance. **GC.**

Other titles: Everything Good Become More True, Question Of Birth, Once Touched By Flame, Magician, Loneliness She Knows, The Country I'm Living In, One One The Perfect Sum.

ROTARY CONNECTION: Aladdin (Chess mono and stereo CRL/S 4547; 37s 5d).

A six-strong U.S. harmony group that is difficult to categorise. There are Tamla influences there plus a bit of soul and the backings veer from Motown brassy to sitar and tabla. Very strange — but then with a few exceptions the material isn't very strong. About the only track I can say I 'iked straight off was I Must Be There for its Eastern backing. **NL.**

Other titles: Life Could, Teach Me How To Fly, V.I.P., Let Them Talk, I Took A Ride, Aladdin Magical World, I Feel Sorry, Paper Castle.

Hopkins blues

LIGHTNIN' HOPKINS: THERE'S GOOD ROCKIN' TONIGHT! (Storyville. Special mono 616001; 37s 6d).

HOPKINS is joined by fellow Texan bluesman John Lee Hooker on this LP recorded live in their home state at Houston. Lightnin's six tracks, folk poems rich in pathos and humour and delivered in a gutteral voice with a wailing guitar, contrast with the style of Hooker, who's conception of blues differs in that to him "it is just a beat."

I'm Gonna Meet My Baby Somewhere, I Heard My Children Crying and the title track are among Lightnin's contributions while John Lee offers Teachin' The Blues and Talkin' 'Bout My Baby, which has a similar pattern to his Dimples singles hit. NL.

Other titles: Leave Jike Mary Alone, You Treat Po' Lightnin' Wrong and Don't Treat That Man The Way You Treat Me (all by Hopkins); Two White Horses (John Lee Hooker).

MANTOVANI

Monty still tops

MANTOVANI : : : MEMORIES (Decca, mono LK 4977, stereo SKL 4977, 37s 6d).

ANOTHER beautifully played orchestral set by Britain's top exporter to America of this type of music, Mantovani. He has taken 12 of the tunes he has cherished most during the years and given them a fresh arrangement for this 1969 recorded album.

On three tracks — What A Wonderful World, You'll Never Walk Alone and Sunrise Sunset — he has added a chorus, but for the rest he makes the instruments sing for him. He captures the mood of tunes so well, as in the gay, fast moving Trolley Song and in the Hawaiian surf-against-the-shore song, Sweet Leilani. Tony D'Amato produces and Arthur Lilley engineers. AE.

Other titles: Smoke Gets In Your Eyes, Try To Remember, Anniversary Waltz, In The Still Of The Night, Once Upon A Time, Embraceable You, How Are Things In Glocca Morra.

CHARLIE DRAKE (Music For Pleasure, MFP 1310, 14s. 6d.) sings "Hello My Darlings" as the title tune and adds eleven other amusing songs, including Splish Splash, which brought him to the NME charts in 1958 as a rival for high placing to Bobby Darin, who also made his chart debut with this song. Amusing album.

George Harrison seeks new sounds from the world of electronics

ELECTRONIC SOUND: GEORGE HARRISON (Apple, Zappie 02; 37/6d.)

LAST Christmas one of the party games I played was "Guess the unusual sounds." This LP is similar.

No Time Or Space, recorded in California, resembles noises on a building site, air going into tyres, a machine gun fired by a bird, a rude noise here and there, a dentist's high-speed drill — the whole meaning little to me.

The other side is Under The Mersey Wall, recorded at **George's** house at Esher. It does try to capture a musical sound from electronics, but it comes in jerky snatches to start with, like someone learning an instrument. It takes a little more form as it goes on, but all I can say is that "It's different." And for intellectuals, a rare LP for "reading into it" something that probably isn't there. AE.

THE MOTOWN SOUND: Vol. 7 (Tamla Motown, stereo STML 11092; 37s. 5d.).

Here are another 16 original big hits from Tamla stars, recorded between 1967 and '69. Included are the firm favourites I'm Livin' In Shame **(Diana Ross and Supremes)**, Chained **(Marvin Gaye)**, All Because I Love You **(Isley Brothers)** and 25 Miles **(Edwin Starr)**. All spiced with the famous Tamla rocking backing.

Other stars and titles: Temptations (I Gotta Find A Way); Martha and Vandellas (I Can't Dance To That Music You're Playing); Tammi Terrell (This Old Heart Of Mine); Chuck Jackson (Girls, Girls, Girls); Marvin Gaye and Tammi Terrell (Your Precious Love); Gladys Knight and Pips (Didn't You Know); Bobby Taylor and Vancouvers (Doesn't Your Mama Know About Me); Blinky (I Wouldn't Change The Man He Is); Smokey Robinson and Miracles (Baby Baby Don't Cry); Monitors (Say You); Fantastic Four (The Whole World Is A Stage); Jimmy Ruffin (Gonna Give Her All The Love I Got).

INEZ AND CHARLIE FOXX: MOCKINGBIRD (United Artists mono and stereo UA—and UAS-29025; 37s. 5d.).

This brother and sister team merges well when singing rock songs together, and can solo equally excitingly. They can take it torrid, as in Mockingbird, or quietly, with strings, in I See You My Love, by **Inez**. But it's mostly rocking rhythm on the tracks, ten of which are composed by **Charlie** and one by their arranger **Bert Keyes**. The dozen tracks are not recent recordings — nine were recorded in 1963, and the rest a year later. So you could say this is a revival LP. **EA.**

Other titles: Searching For My CC, Sittin' Here, Ask Me, Love Me Today, Broken Hearted Fool, Hurt By Love, I Fancy You, Don't Do It No More, Here We Go Round The Mulberry Bush, Down By The Seashore.

BARGAIN ALBUMS

DONALD PEERS (Music For Pleasure, stereo play mono MFPT327; 14s. 6d.) sings Please Don't Go, plus eleven other songs, including Lavender Blue, My Heart Cries For You, Mistakes and The Last Mile Home

LEE HAZELWOOD (Music For Pleasure, stereo play mono, MFP 1309; 14s. 6d.). The deep-voiced country singer who duets so well with Nancy Sinatra, is on his own here. Eleven tracks and all with good jog-trot rhythm and all written by him. My Baby Cried All Night Long, So Long Babe, Sand, are three very good ones.

MERRILL MOORE: TREE TOP TALL (B and C, stereo CAS 1001; 37s. 5d.).

This is the sort of music that had Teds rockin' in the aisles around the Elephant and Castle a few years ago, and it's still as good as ever. **Merrill** went down a storm at the recent country and western festival and this album is bound to please a lot of boogie fans. Recorded in March in Los Angeles by a British producer, Merrill is on good form and brings back nostalgia on things like Kansas City and Let The Good Times Roll; he also injects new life into Release Me and Little Green Apples. Obviously an album for collectors. **RG.**

Other titles: House Of Blue Lights '69, Wabash Blues, Born To Lose, Texas In My Soul, Bring Me Sunshine, Sweet Mama Tree Top Tall, She Won't Let Me Forget Her Wabash Cannonball.

Gem from Havens

RICHARD P. HAVENS, 1983 (Verve stereo only SVLP 6014 69s 11d).

IT'S records like this gem of a double package that transform record reviewing from a chore into a joy—every one of the 16 tracks in this beautiful packaged set is a joy on the ear.

Four **Lennon-McCartney** songs are here, the best of which is Havens' working of Lady Madonna which, although it lasts just under two minutes, surpasses the original by lengths.

Strawberry Fields Forever gets the fascinating Havens vocal treatment while She's Leaving Home doesn't vary much from the original and With A Little Help From My Friends is sung by Richie with the help of the audience at the Santa Monica Civic Center. This is one of three live tracks; others are **Donovan's** beautiful Wear Your Love Like Heaven and Run Shaker Life/Do You Feel Good.

Leonard Cohen and **Bob Dylan** are also represented on Priests and I Pity The Poor Immigrant while among the best of Richie's own work are Just Above My Hobby Horse's Head, Indian Rope Man and Putting Out The Vibration And Hoping It Comes Home. **NL.**

Other titles: Stop Pulling And Pushing Me For Havens' Sake, What More Can I Say John?, Cautiously, The Parable Of Ramon.

More 'World' LPs

THE Decca series offering "The World Of . . . ." has been so successful that there are three more in the shops, at the price of 19s. 6d. each.

These present the Worlds Of **BILLY COTTON** (mono PA19, stereo SPA19: a dozen of his best known numbers, from Friends And Neighbours to Coconuts), **JIMMY YOUNG** (mono PA16; stereo SPA16; this fine singer gives you 12 tunes, including Eternally, More and Unchained Melody), and **CHARLIE KUNZ** (mono PA15; stereo SPA 15; the pianist who was all the rage in the '30s, playing through 31 tunes).

LIBERACE (Music For Pleasure, stereo play mono MFP 1306; 14s 6d.). presents his "Glittering" LP, in which the pianist plays Rhapsody In Blue, Liszt Concerto in A Major, Tea For Two, etc.

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FOUNDATIONS CLEAN UP IN AMERICA to the tune of £100,000

REMEMBER the bad, bad old days when the Foundations, that mini-United Nations of a group, were knocked more times than Paul McCartney's front door?

ROD HARROD, who has been touring with them, talks to GORDON COXHILL

Thankfully, those times have gone and everything is coming up buttercups for Peter Macbeth, Eric Allandale, Tony Gomez, Tim Harris, Alan Warner, Pat Burke, and that lively bundle of showmanship, Colin Young, currently half way through a gruelling £100,000 tour of America.

I talked this week to the Foundations' publicist, Rod Harrod, just back in London from America, and here is a first hand report of all the news.

"This tour," Rod began, "is really the first for the boys. I know we went last year, but that was so badly organised, we ended by losing twenty thousand dollars.

"So this time, it's all work, with very little time for sightseeing and clubbing. The aim is to recoup the losses from last time, and fill the purses as well."

The Foundations mean to hang on to as much money as they possibly can.

Difficult

"It's very difficult to come away with any real money," Rod told me. "Especially in New York, where you can get through a hundred dollars without even trying. The boys are scared to even look in the shop windows.

"They aren't staying in the best hotels, in fact they are hardly staying in any at all, because after most gigs, they load up the gear in the bus, and drive on to the next date, which may be anything up to five hundred miles away."

I asked Rod about the opening night at the Filmore East stadium, which is notorious for its unresponsive audiences.

"The Savoy Brown Band opened, and Paul Butterfield Blues Band closed the show. That indicates how much a Foundations' type of audience it was.

"We knew they would be hostile, but even I wasn't prepared for the person who shouted out at the top of his voice when we were announced; 'Oh no, not —— me up Buttercup.'

"But it wasn't as though we died in front of two thousand people, which is what the Filmore holds.

"At the first house, there were only four hundred people so it shows how much of a draw the other two groups were. Between houses, the boys decided to have a laugh with the audience, and they put freaky intros and endings on the numbers.

"Can you imagine, 'Build Me Up Buttercup woweee wow.' Added to that, we had the Joshua White Light Show behind us. I know they are good, but it's hardly Foundations is it?"

Having seen the Joshua White Light Show in action with the Chambers Brothers, I had to agree it didn't seem likely. But if the Filmore was the bad spot on the tour—and which first nights aren't—the following night was the highspot, and the fulfilment of quite a few ambitions.

The FOUNDATIONS pictured in the Cheetah Club, New York, where they picked up $14,000 for one night's work. L to r PAT BURKE, PETER MACBETH, TIM HARRIS, TONY GOMEZ, COLIN YOUNG, JOE CAVELLERO (club owner), ERIC ALLANDALE and ALAN WARNER.

Their knockers take a knock!

It was, of course, the night the Foundations became the first pop band ever to play the famed Copacabana in New York home of stars like Sinatra, Dean Martin and Tom Jones.

Bugged

"We were getting ready for the second night at the Filmore," Rod went on, "when we had a call from the manager of the Copa, saying that a couple of the Temptations had gone down with a bug, and they had been forced to pull out. When he asked us if we could step in for the night, we just stood there, dumbstruck.

"Eventually we sorted ourselves out, and got round to answering the man on the phone. He asked if we could go round straight away to rehearsal with the house orchestra. He didn't know that we played all our own instruments.

"Not only did we become the first band to play there, we are also the only act to play the Copa in bright shirts, leather jackets and flared trousers. There was just no time to get tuxedos."

It was some night, for the Foundations were paid the equivalent of a week's fee for the one night's work, and booked for a season at the venue during their two month American trip next October-November.

"The good thing about this tour," Rod said," is that the boys are working six or even seven nights a week, taking in all kinds of venues. One I remember particularly was the Ark Club in Boston.

"It had only been open a few weeks, and had built up a sort of underground blues audience. We were booked in there for some obscure reason, for three nights.

'The first night, only a handful of people had come to see us. The second night a lot more, and on the third night, there were a few scattered people rooting for the blues group, and the rest, there to see the Foundations. I dont suppose that place will ever be the same."

Financially, one of the most rewarding venues was the Cheetah Club in New York, for which the group were paid $14,000 for a one-night appearance. It was the [illegible] in which the Foundations had held their press reception a few days earlier.

Too close

If the boys haven't had much chance to see the sights, they have met some of the current turbulence at quarters too close for comfort.

"A manager of a club in Dayton, Ohio, booked the boys, not knowing they had a multi-racial line up. He refused to let them play at first, but he changed his mind. The boys treated it as a joke, but I think it upset them a bit deep down.

Then, at the University of Toledo, which is also in Ohio, there was a protest meeting going on upstairs in the college while they were playing downstairs.

"The kids out there were protesting about having more power in the running of the colleges, and burning the flag and all the rest of it. The thing is, those affairs have a habit of getting out of hand, with coppers running around with guns.

"But despite being warned not to go on the boys insisted. The race thing did crop up now and again, but they always treated it as a joke, on the surface."

At the time of writing, the Foundations are heading down that 'yellow road to Texas,' where they will get in some horse riding, as well as working.

Cowboys

"They swore if they did nothing else, they'd have a game of cowboys and indians," smiled Rod. "And since apart from buying a few knick-knacks from the eskimos at Niagara Falls, they've done nothing apart from work, I guess they deserve a break."

Because the Foundations' could not get a recording permit, the planned week's recording at the Motown studios in Detroit has been cancelled.

We've been booked for a week's cabaret in Detroit instead, so maybe they will get a chance to look round Motown. They are also doing a week in Toronto. I have just found out why we haven't had any offers from Canada before.

"There is another group called the Foundations operating out there, and nobody knows which is the right group. They'll know as soon as we get there."

Another disheartening piece of news for the knockers is that by selling 10 million records with four singles in the past 20 months, the Foundations have become one of the biggest single sellers ever.

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SURPRISINGLY, MOODIES MISS SCREAMERS

MOODY BLUES (l to r) GRAEME EDGE, JUSTIN HAYWARD, MIKE PINDER, RAY THOMAS and JOHN LODGE.

WHEN I first met the Moody Blues several pints ago, it was commonplace for fans to storm the stage, screaming and yelling all the way. Nowadays, all this has changed and older fans sit in silence and applaud at the end. A complete reversal of attitudes in fact.

We're taken too seriously JUSTIN HAYWARD tells RICHARD GREEN

This was a point I discussed with Justin Hayward who is still elated about the success of the group's No 1 LP "On The Threshold Of A Dream."

For a man at the pinnacle of his career, Justin is remarkably quiet and unassuming. He smiles a lot—somewhat nervously it seems — and keeps his voice down so that at times it becomes a bit of a strain to hear what he's saying.

Some lack of screaming is do not feel a lot of top groups preferring to have a little bit, attention to the music. Not so, Justin.

No meaning

"Yeah, I miss it really, we haven't had screams for two years," he admitted. "People do take us too seriously, they try to read meanings into our songs that aren't there."

He explained: "We write songs that we like and they don't have to have a message, but people think they do. We often get asked what they mean and we have to try and think of something to please people."

As Ray Thomas said a couple of Moodies ago, albums are the moment. Only concern at the "Dream" entered the NME chart, after the group is back in the studios cutting yet another.

"We got the theme of it from Tony Clarke our producer, but I'll get chucked out if I tell you what it is yet," said Justin with a dash of humour and a dollop of seriousness. "We started last Saturday and we'll be in the studio for two weeks.

"It'll be released as soon as it's ready . . . it's something we've got to get out of our system. I don't think it'll be too soon after this one. There's an "A" stream and a "B" stream — one with the usual instruments and the other acoustic. And Graeme wants to do an album of poetry."

Listeners

Being an afficionado of the Moodies' work, I spend a fair bit of time playing their albums. "Dream" has sold an enormous amount already and is still going strong. All of which is leading up to the fact that at this very moment, thousands of people are probably listening to the LP. Hark, however, to the words of Justin on that subject.

"I never listen to our albums," he said, dropping a little bombshell or whatever. "Once we've done the numbers, that's it. They're enjoyable to do while we're doing them, but I don't like to listen to them once they're finished.

"It's not that I don't like them, I just like to get on to something new. When we're doing one album, we're thinking ahead all the time to the next."

On the success of this one, Justin says: "It's fantastic, I still haven't got used to it. I'm paranoic about being No 1, I think the people below us may resent us. When we were further down the chart I used to think the people above us shouldn't have been. It's just one of those silly things, I suppose."

Concerts are the only time in this country that we're likely to be seeing the Moodies soon, but Justin would like to have a bash at a theatre tour.

"I'd love to do one," he told me. "I've never been on one. I'd like us to do one with another big name, do half each."

The next thing the Moodies want to get into is film score composing. Not that they haven't had any offers already.

Russian film

"We haven't had the right film yet," Justin explained, "They're all the wrong sort of thing. We were going to do a Russian film about animal communication, but there were certain hang-ups and we didn't make it. I saw the film on TV recently and the music not at all right, it didn't fit the film at all.

"If we can get down to some of that, we'll be okay, but at the moment we're just waiting to see what comes up."

I asked Justin what he'd like to see happen to the group in 1970 if he could arrange the whole year. He elected for three to four albums, selected concerts and film score writing.

"I think that'd be the ideal thing," he mused. "And a bit more sleep!"

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AMERICA CALLING

POP FESTIVAL AT DYLAN'S TOWN

THE town of Woodstock, New York, best known to England as the home of Bob Dylan, has announced its first Music and Art Fair, a two-day event, featuring the cream in rock, blues and folk, which will be held on August 16-17.

Woodstock is, in fact, a famed artist and cultural colony, a favourite retreat of performers being just about a two-hour drive from New York City. Certainly its first music fair should rival attendance records at New York, with a line up of talent which will give the long standing Newport Festival a run for its money.

Among those so far scheduled to appear at the Music and Art Fair are **Blood Sweat and Tears; Canned Heat; Led Zeppelin; Crosby, Stills** and **Nash; Johnny Winter; Iron Butterfly; The Band; Creedence Clearwater Revival; Tim Hardin; Ritchie Havens; Jefferson Airplane; Janis Joplin; Laura Nyro; Moody Blues; Sly** and the **Family Stone.**

So far, the talent alone exceeds $250,000 — and just think, to have them all up there for two days would eliminate going to the Fillmore for about three months!

June Harris in New York

JUST as big, and of equal importance, is the Atlantic City Pop Festival, which has been set for three days from August 1.

With so many names attending this one, the programme has already been broken down, with **Iron Butterfly, Crosby, Stills** and **Nash, Procol Harum, Johnny Winter, Booker T** and the **M.G's** opening the event on Friday, August 1.

Saturday show will feature **Jefferson Airplane, Creedence Clearwater Revival, Crazy World** of **Arthur Brown, Butterfield Blues Band, Byrds, Buffy St. Marie, B. B. King** and **Hugh Masekela.**

The three-day bash will wind up with **Janis Joplin** headlining the final concert, along with **Canned Heat, Mothers of Invention, Moody Blues, Three Dog Night, Buddy Miles Express, Little Richard** and **Buddy Rich.**

HAVING been busted on arrival at Toronto airport last week and charged with possession of narcotics, **Jimi Hendrix,** currently on an enormously successful tour of the U.S. and Canada, has been released on $10,000 bail. I believe the hearing comes up in June.

JOE COCKER did exceptionally well at his opening at the Fillmore East last weekend, where he appeared as second top to **Jeff Beck,** whose gotten it all back together again, and arrived here for a week of engagements which also included the **Boston Tea Party.**

Not only is Jeff beginning to sound like old again, but he also brought his newly completed second album, which will shortly be released on Epic.

Joe Cocker did his rock act. It was great, and despite a tough audience, warmed the cockles of their cold hearts, particularly when he performed "With A Little Help From My Friends" and "Feelin' All Right," his new single and a track from his album. Definitely all right!

Steppenwolf—one of our top groups says ANN MOSES

POP music fans at the "New Musical Express" Pollwinners Concert on Sunday got their first glimpse of one of the most popular North American groups — STEPPENWOLF. Here is a brief run-down on their background.

In February, 1968, the underground radio stations discovered the record "Sookie Sookie" and **Steppenwolf** was born. During the days of **Steppenwolf's** rock-infancy, they were members of a Canadian group called the **Sparrow** and the sensations of Arthur's nitery in New York.

"Born To Be Wild" was Steppenwolf's first national hit — in May, 1968, and it became a million seller. Raw sound and outlandish dress added to their appeal and "Magic Carpet Ride," their second gold single, also rocketed to the top of all the national record charts the following September. Last May, they were earning $650 a night. Today they average $10,000 per night.

Late last fall the group invaded filmland and recorded several songs for the motion picture "Candy." In true Steppenwolf fashion, their hard-driving "Rock Me," from the motion picture score, immediately became one of the top ten selling records in the country . . . in many instances heading chart listings with their most recent singles.

SHORT ONES

● **THE TURTLES** and **The Temptations** entertained last Saturday at **Tricia Nixon's** masked ball in the White House. At the black-tie dinner party, **The Turtles** dedicated their new single **"You Don't Have To Walk In the Rain Anymore"** to the President's daughter.

● **JULIE DRISCOLL** with **Brian Auger** and the **Trinity,** and headlining **Led Zeppelin** brought out two of the largest rock audiences yet packed into the Pasadena Rose Palace last Friday and Saturday nights.

● **THE DOORS,** their publicists say, in spite of rumours to the contrary, are at home in Los Angeles and hard at work on their fourth album for Elektra.

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What about me like this? asks GEORGE and gets a big laugh from the other three.

BEATLES PLAY STATUES!

The Beatles started making their living as musicians at an early age and missed out on a bit of their childhood, so when a photo call is arranged they go back in time and get up to some childhood pranks.

And then someone has the bright idea to have a picture taken in the flowers. It ends up as a sort of "Spot the Beatles" picture!

Taking a rest from posing, the famous four share a park bench.

NEW to the charts

MIRACLES' LONG WAIT!

AT the end of 1960, Tamla Motown received its first Gold Record. It was for a disc called "Chaperone," recorded by the Miracles. This week, Smokey Robinson and the Miracles make their NME chart debut with "Tracks Of My Tears."

It seems almost inconceivable that it has taken that long for a group of the Miracles' stature to make it in Britain. And, like so many people recently, they have got a hit with a re-issue. "Tears" was first released here as part of their "Going To A Go Go" album in February, 1966.

But the Miracles have been a firm favourite of Tamla fans for many years and their "You Really Got A Hold On Me" has been selling steadily for years. They have had several releases here, "I Gotta Dance To Keep From Crying" being the first on Stateside after a time with London American. Then came the Tamla tie-up and world-wide success.

Smokey's wife, Claudette (she is the sister of fellow group member Bobby Rogers) took her husband's place when he was called up and stayed with the group for twenty-one months. Shortly after their first British visit in 1964, however, she left to devote more time to her work on behalf of the church and youth clubs.

The Miracles continued as a foursome, Ronnie White and Warren Moore completing the line-up. In addition, they carry a regular drummer in Donald Whited and guitarist Marv Taplin.

Bill "Smokey" Robinson was going to be an engineer before he went over to music full-time and he has composed hits for a number of other artists, Mary Wells among them. He plays saxophone and piano and puts his athletic capabilities to good use on stage.

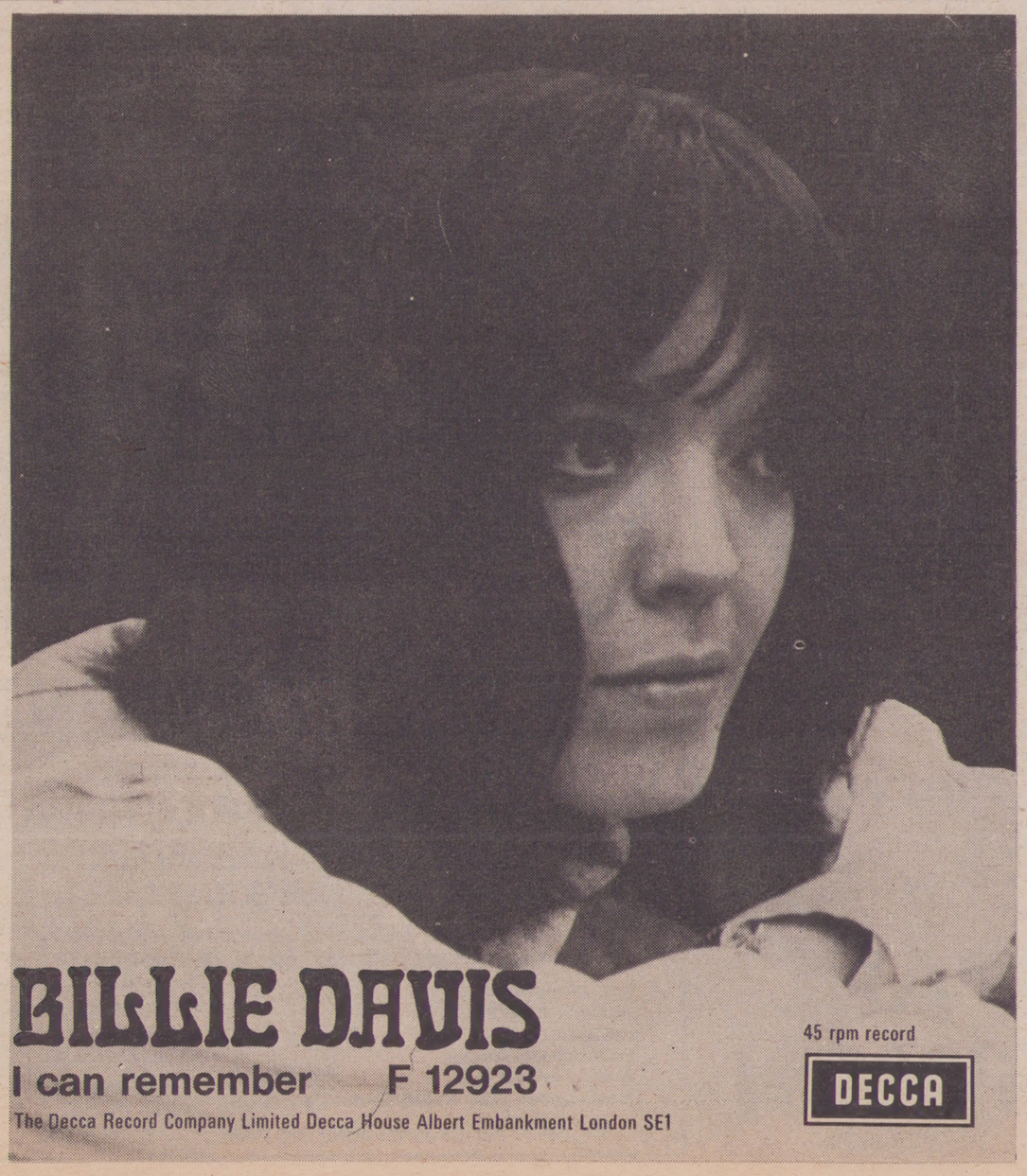
Ronnie White is still interested in engineering and is one of Tamla's many recording managers — though he doesn't supervise Miracles' sessions.

Bobby Rogers is an aeronautic engineering fanatic and builds model planes when the Miracles' busy schedule permits. He takes brushes and paints everywhere.

Warren Moore is one of those show biz people who play chess and love the competitive and intellectual thrill of the game.

RICHARD GREEN

SMOKEY ROBINSON (bottom left) with the MIRACLES.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'TROUBLED NEGRO KID' TURNED JOHNNY TO SINGING

THERE was a time—early in Johnny Nash's career—when it looked as if he was fast becoming a world-famous film star. Burt Lancaster saw him singing on an American TV show . . . decided he was a discovery worthy of the big build-up . . . and gave him one of the leading roles in the drama "Take A Giant Step." Then followed another strong role opposite Jeffrey Hunter in "Key Witness."

By ALAN SMITH

The reason you haven't seen Johnny on the big screen lately is that after those parts, in which he smilingly says he plays a troubled black kid from the wrong side of the tracks, he found the scripts submitted to him were becoming boringly similar.

Says Johnny, who has never been known to take a giant step in his career without thinking hard about it: "In 'Take A Giant Step' I played a troubled Negro kid living in high-class Boston, and in the adolescent period of realisation and all that stuff.

"In 'Key Witness,' I was a troubled kid suffering Negro prejudice and all the problems of being involved in a teenage gang!

Great kick

"I've no complaints about those roles, because they were strongly dramatic and the movies were major features which were screened all over the world. The parts were sympathetic and it was a great kick to really act them out.

"The difficulty was, the scripts I was sent after that would have been like doing the same movies all over again. And I would rather do no movie at all than get type-cast like that.

"If there's one thing that's perturbed me in the past it's that producers haven't been able to see the Negro simply as a person. Nobody's seemed to give parts to a Negro who was just a guy who just happened to be Negro.

"I've rejected four scripts because of this, although there was one that almost swayed me even though it was about another black kid from the wrong side of the tracks, and all that cornball stuff all over again! I got killed in that one . . . which would have been nice for a good dramatic fade-out scene!"

Future

"As far as the future is concerned, acting is really where I'd like to go.

"I love singing, sure. I don't have to go into just how much I love recording and producing other artists for my own label, because we've talked about that before. But I can't deny that acting is a thing I'd really love to get my hands on.

"As it happens, I've a feeling movies could happen for me again soon. In America, there's now a new deal for the Negro. People like Sidney Poitier have made producers realise that we have actors who can be respected as well as commercially appreciated."

In the meantime, Johnny is about to take a break from making hits like "You Got Soul," "Hold Me Tight" and "Cupid" in a bid to make himself a big movie name under his own steam. His plan: to sink his own money into a big-budget production in the West Indies.

He told me: "It'll be called 'Raygan' and the story is based on the legend of a kind of Jamaican Robin Hood. I guss it'll be dashing Douglas Fairbanks' stuff, but at least it'll be different. And the legend offers a strong story content."

Once the film is complete — and Johnny hopes to begin work in Jamaica within the next month or two — he'll then start wheeling and dealing in a bid to sell it to a major company for world distribution.

Energetic

One thing you have to admire about him is that he'll take up any challenge, and he's got a boundless fountain of energy when it comes to advancing his career in the right way.

As somebody gagged: "If he couldn't get the right female lead for 'Raygan,' he'd probably try and do it himself!"

STEREO SINGLES — why can't we have them asks Jan Nesbit

"WHY can't we have stereo singles?" cry the proud possessors of shiny stereo equipment. I rang some record companies to find out.

The lady at EMI said: "The basic standard of equipment in Britain isn't good enough to warrant stereo singles. There aren't enough owners of stereo record players."

"Ah ha," said I, "but anybody can buy a compatible stereo-mono cartridge wired for mono, which means you won't damage the stereo record or the player."

I paused for breath, confident I'd confounded her with my technical knowledge. "I'll ring you back," she said. Later she phoned to say: "People couldn't be bothered changing their cartridge. Then we'd get all our records sent back as faulty."

Did I detect a sob in her voice? Anyway, she ended defiantly: "In America they're more interested in their equipment than here."

Are the British cruel to their record players? What a slur on the island race I thought as I put down the phone.

"Why can't we have stereo singles like we have stereo LPs?" I asked the man at Decca. "People who buy LPs usually have machines of higher quality than those who buy singles," was his reply. He said: "Stereo singles may well come in the future as record players improve generally, but not yet."

How about a welfare programme for underprivileged record players? I thought as he put the phone down.

"The situation is under constant review," said the man from Pye diplomatically. "We're waiting to see if stereo singles are worthwhile," he continued, introducing a note of caution. "We can turn out stereo LPs very cheaply; we have one double album costing only 14/6. But we don't know if the length of singles justify stereo. Can you carve something up out of that?" he enquired.

I rang that hot bed of radicalism, Track Records, who have actually put out three stereo singles — Hendrix's "All Along The Watchtower," Who's "Pinball Wizard" and Hendrix's "Crosstown Traffic." They carried out a survey before taking this revolutionary step and "we haven't had any records sent back," said their spokesman proudly.

"If a record lends itself to stereo we put it out in stereo. 'Pinball Wizard' sounded duller in mono, which is how you hear it on the radio."

Island Records are rallying to Track's support. "Generally all our records in the near future will be stereo, playable mono," said their charming spokeslady. "We released Dave Mason's single in stereo last year and it was very successful so from now on all Island's own records will be stereo." Who said Britain was finished?

In Germany only stereo records will be played on one of their largest radio stations from June 1 and by the end of the year all their stations will be transmitting only stereo. "Singles in German will all be stereo by then," said Jo Berger at the London end of the German radio network. I put the phone down — Well, I mean, who won the war? I thought.

From YOU to US

Readers' letters should be sent to: Tony Bromley, New Musical Express, 112 Strand, London, W.C.2. Each week an LP record token will be awarded to the writer of the best letter.

What are the Hollies playing at?

WHAT are the Hollies trying to gain by recording an album of Bob Dylan songs? Which songs on that LP are new? Which songs have not already been recorded by other groups or by Dylan himself? The whole album seems rather a pointless exercise to me. Please Hollies, let's have something new and original! **DEIRDRE FOGO (Blackpool).**

* * *

I AM told that ATV spent enormous sums on the "This Is Tom Jones" series. To them I say this: "You have wasted a hell of a lot of money." For what seems the last fifty weeks, I have witnessed Jones shaking his head, hands, hips, and several other parts of his anatomy in order to provoke screams of delight from grannies planted in the audience.

I have spotted one old dear no less than three times in the "live" spot at the end of the shows. If Tom Jones needs as I'm sure he does, those ostentatious settings and scantily-clad girls goggling at him while he is singing, it does not say much for that bundle of dynamic talent he is reputed to have. Or have I made the mistake of thinking his bundle lies elsewhere than in his tonsils?

Tom Jones is the most successful of our singers to date, but as far as musical integrity and depth are concerned, Jones trails far behind artists like Scott Walker and Matt Munro. **MARK JOHNSON (Dunoon, Scotland).**

The dollar take over

I FELT I had to write to you after reading John Woodward's letter (FYTU May 10). He was talking about Beatles' songs falling into other hands. At least the hands belong to Sir Lew Grade and not an American.

Over the past few years the amount of American cash in the pop world has increased fantastically. Because the Americans could not beat our own artists with their own, they are using their money to come over here and buy up our talent.

Look at the number of American companies we now have—CBS, MGM, RCA, MCA, United Artists and Liberty. Look how many of our top names are now working for the Americans: Barry Ryan, Tony Blackburn, Clodagh Rodgers, Tremeloes, Bonzo Dog Band, Noel Harrison and Led Zeppelin.

The question is where is it all going to end? In a few years you won't be able to talk about the British Pop industry. It will be the subsidiary of the American record industry.

Surely NME readers don't want the pop industry to go the same way as the film industry and be dominated by the U.S. firms. Show your pride in your country and keep our pop industry BRITISH. **D. E. D. BLADES (Edinburgh).**

LP TOKEN WINNER

1994

Dylan for years has not been seen.
"Hey Jude" has replaced "God Save The Queen,"
Apple Corps now owns the BBC
A few years ago they bought ATV.
Beatles issue a single a day
But continue to work without any pay,
Lulu dines with heads of state
And John Peel is boss of Radio Eight.
Now I am sad and very blue
"Jingle Bells" has reached number two,
And tell me someone, what's gone wrong?
"Beethoven's Fifth" is at No One!

RICHARD PARRY (Denbighshire, N. Wales), who wins an LP token for the best pop poem of the week.

What's this, another change in the HOLLIE'S line-up? The second from right member isn't instantly recognisable but it is, in fact, BOBBY ELLIOTT sporting a fine new head of hair and looking years younger. See letter about the Hollies above.

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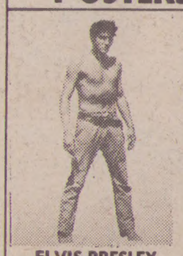

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TAIL-PIECES BY THE ALLEY CAT

BACK-STAGE at NME poll concert on Sunday, **Robin Gibb** reunited with twin-brother **Maurice Gibb** . . . Doesn't **Sir Lew Grade** have plans for **Dick James** to run Welbeck Music? . . . **Peter Noone** and his producer **Mickie Most** penned flipside of **Herman's Hermits'** current hit . . .

U.S. authorities admitted **Donovan** after drugs conviction, so why refuse **John Lennon?** . . . . On next LP from **Andy Williams,** three compositions by **Jim Webb** . . . . An invitation for **Robin Gibb** to write **Cliff Richard** a song . . . .

Clocks stolen from **Keith Richard's** South Kensington flat . . . . **Maurice Kinn** was inspired —getting **Love Affair** to close poll concert . . . . **Trini Lopez's** next single revives **Gerry** and the **Pacemakers'** "Don't Let The Sun Catch You Crying" . . . .

Did **Des O'Connor** model himself on **Max Bygraves?** . . . . August film for **Dave Clark Five,** "The Instructor" . . . . On Broadway, **Katherine Hepburn's** musical debut in **Alan Jay Lerner's** "Coco" . . . .

On BBC-TV, **Billy Eckstine-Sarah Vaughan's** "Passing Strangers" duetted by **Cliff Richard** and **Cilla Black** tomorrow (Saturday) . . . . No **Jim Webb** compositions on **Glen Campbell's** favourite songs LP . . . . Will **Country Joe** and the **Fish** wax film title song for **Petula Clark's** "Goodbye Mr. Chips"?! . . . .

Original version of **Adam Faith's** "Message To Martha" by **Lou Johnson** reissued . . . . The **Cowsills** (topping U.S. chart) lose **Bill Cowsill** for solo career . . . . Next **Herb Alpert** single another vocal, **Nilsson's** "Without Her." . . . .

EMI should reissue **Gene Pitney's** "Town Without Pity" . . . Comedian **Murray Roman** (former manager of **Righteous Brothers**) excellent on BBC2 . . . Is **Petula Clark's** husband-manager **Claude Wolf** any relation to **Stepenwolf?!** . . .

Isn't **Robin Gibb's** future being watched by **Gordon Mills** with great interest ? . . . . **Moira Anderson** surprising co-star for **Roy Orbison's** concerts . . . . Dot label losing **Liberace** . . . .

Will U.S. No. 1 for **Tommy Roe** be repeated here? . . . . New home for **Frank Ifield** at Totteridge, where **Cliff Richard, Frankie Vaughan,** Nems chief **Vic Lewis** and **Bruce Forsyth** already reside . . . . Storming success by **Tom Jones** in Sydney cabaret . . . .

Recent **B. B. King** concert tour with **Fleetwood Mac** lost promoter **Peter Walsh** small fortune . . . . "Evening Standard's" **Ray Connolly** review cruel to **Barron Knights** . . . . London residence for **Herman,** but all the **Hermits** live in Manchester . . . .

Once a big **McGuire Sisters** hit, "Sincerely" next **Paul Anka** single . . . . Their versions of **Mary Hopkin's** "Days" and **Everly Brothers'** "Let It Be Me" on **Fifth Dimension's** next LP . . . . Expect **Bob Dylan** to race ahead of **Tom Jones** and **Engelbert Humperdinck** to top U.S. album chart . . . .

At training sessions, **Beatles'** records used by Russia's ice hockey team . . . . **Bobby Vee** recording here under **Snuff Garrett's** direction next month . . . . U.S. singer **Diahann Carroll's** next single by Britain's **Don Black** and co-writer **Vic Lewis,** "Have I Changed."

Country song for **Petula Clark's** next single likely . . . . Why are **Lulu** and record producer **Mickie Most** parting company? . . . . **Jimmy Savile** getting more zany.

Your **Alley Cat** tips top five for **Tom Jones'** new hit . . . . U.S. release of **Small Faces'** "Wham Bam" . . . . Liverpool reader **Paul Murphy** says current **Mary Hopkin** hit reminds him of **Dudley Moore-Peter Cook** "Goodbye-ee."

Within four years, **Dean Martin** plans retirement . . . "Laugh In's" **Chelsea Brown** once a member of **Connie Stevens'** cabaret act . . . **Russ Conway** should consider retitled version of **Noel Harrison's** current hit: "**Mrs Mills** On Your Mind"! . . .

Composer **Leslie Briscusse** and his wife (actress **Yvonne Romain**) reunited again . . . **Steppenwolf** signed for several **Ed Sullivan** U.S. TV shows . . . Fifth child for **Frankie Ayalon's** wife awaited . . .

Capitol sued by **Abe Somer** (on behalf of **Beach Boys**) claiming two million dollars . . . **Jimmie Rodgers** hosts U.S. TV **Carole Burnett** series during summer . . . **Rosemary Clooney** back from retirement . . .

Former British d-j **Tim Hudson** publicity agent for **Joe South** . . . U.S. Gold Disc for **Glen Campbell's** first LP with **Bobbie Gentry** . . . Dot label's new producer — **Mike Nesmith** . . .

Reconciled: **Buddy Greco** and his wife . . . . **Vic Damone's** cabaret act closes with **Richard Harris'** "Mac Arthur Park" . . . . Britain's **Norman Newell** penned lyrics to **Riz Ortolani's** music for **Jack Jones'** "The Way That I Live" . . . .

"Warlock Of Love," **Marc Bolan** of **Tyrannosaurus Rex** first book of poetry . . . . **Locomotive** now a trio . . . . Country LP for **Mama Cass:** "Noshville Waistline"?! . . . .

First single produced by **Jimmy Miller** reissued on Island, **Anglos'** "Incense" . . . . Last Monday, **Stevie Winwood** was 21 . . . . Will **Hank Marvin** consider revival of **Searchers'** "Sweets for My **Sweet**"?! . . . .

BILLIE DAVIS meets **LULU!** No, not the singer, but an 18-month-old elephant. She went to the reception to celebrate Billie's new Decca disc, "I Can Remember" (Reviewed on page 6).

CREEDENCE CLEARWATER REVIVAL PROUD MARY
LIBERTY LBF 15223

NME POPWORD

Compiled by Trevor Parks, Barton Upon Humber, Lincs.

ACROSS

1. Irish Balladeer, but not Val.
5. Larry's record label (4,3).
9. Miss Stubbs the actress.
10. Manfred's vocalist.
11. Mary's parting to the Cream!
12. Employ.
14. Pretty group.
15. Miss O'Shea.
16. Half of "The Boxer" duo.
17. Beatles edible man.
21. Combination of 4+2.
23. U.S. group — Obviously!
24. Miss Elliott.
26. Standleader.
29. Mr. Stevens, but not Cat.
32. Miss Delmar.
33. Tymes hit.
34. Bobby Gentry song.
36. Sings alone!
37. Ben E. King was one.
38. Status Quo watched it melt.
39. United ------- Record label).
40. "------- And Pins."

DOWN

1. Bill Hayley's group.
2. ------- and Rolling.
3. Fruity bicycle.
4. Mrs Gibb.
5. Led Zeppelin leader.
6. Trade for Jack of Teenage Opera?
7. Recently re-married.
8. Betty or Kenny.
13. Barbra.
17. Little Locomotion girl.
18. "Classical ---."
19. Married to a Frenchman.
20. --- The Sham.
21. Surfin ---" (abb.).
22. Tina's husband.
24. London's "swinging" area.
25. "------- O'Hara."
27. Beach Boys label.
28. West ------, home of ska.
30. Miss Taylor.
31. Simon's pirates have broken ones.
34. Late soul king.
35. Rick Sarstedt's better known name.

Answers next week and here is last week's solution

ANSWERS

Down: 1. Mick Jagger; 2. Clapton; 3. Record; 4. Yodel; 5. Eden (Kane); 6. Carl Perkins; 8. Arthur (Brown); 9. Rolf Harris; 12. "Last Train (To Clarksville)"; 15. Esther (O'Farim); 16. Tone; 17. Newport; 22. Paul; 23. Bear; 24. Roll; 25. "(Blue) Eyes"; 27. Gig; 29. Art (Garfunkel).

Across: 1 McCartney; 5. Eric; 7. Chas Chandler; 10. Noel (Harrison) 11. Jethro Full; 13. "Alfie"; 14. Gene (Pitney); 16. Tunes; 18. "(Stranger On The) Shore"; 19. Track; 20. Exit; 21. Emperor (Rosko); 22. (John) Peel; 23. Berries; 26. Fug; 28. Tony (Hicks); 30. Linda (Eastman); 31. (Bob and) Earl; 32. (John) Rowles.

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